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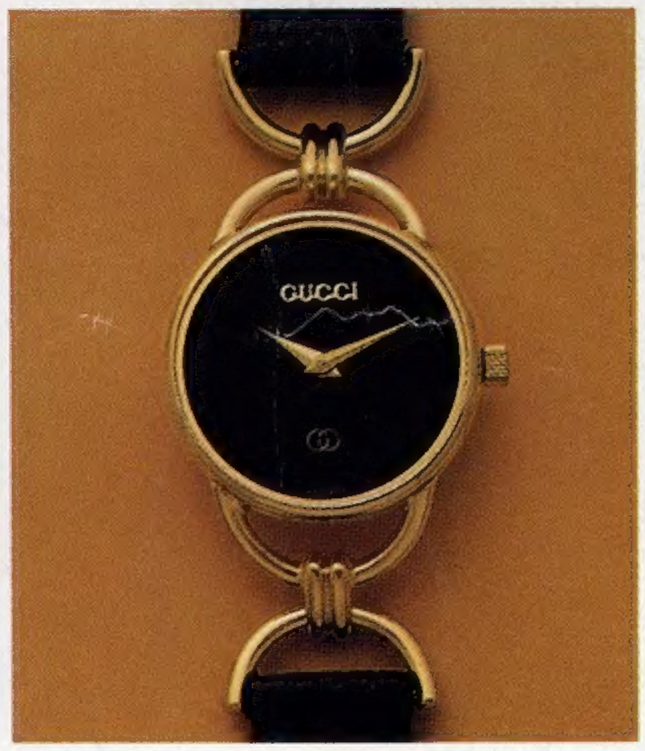

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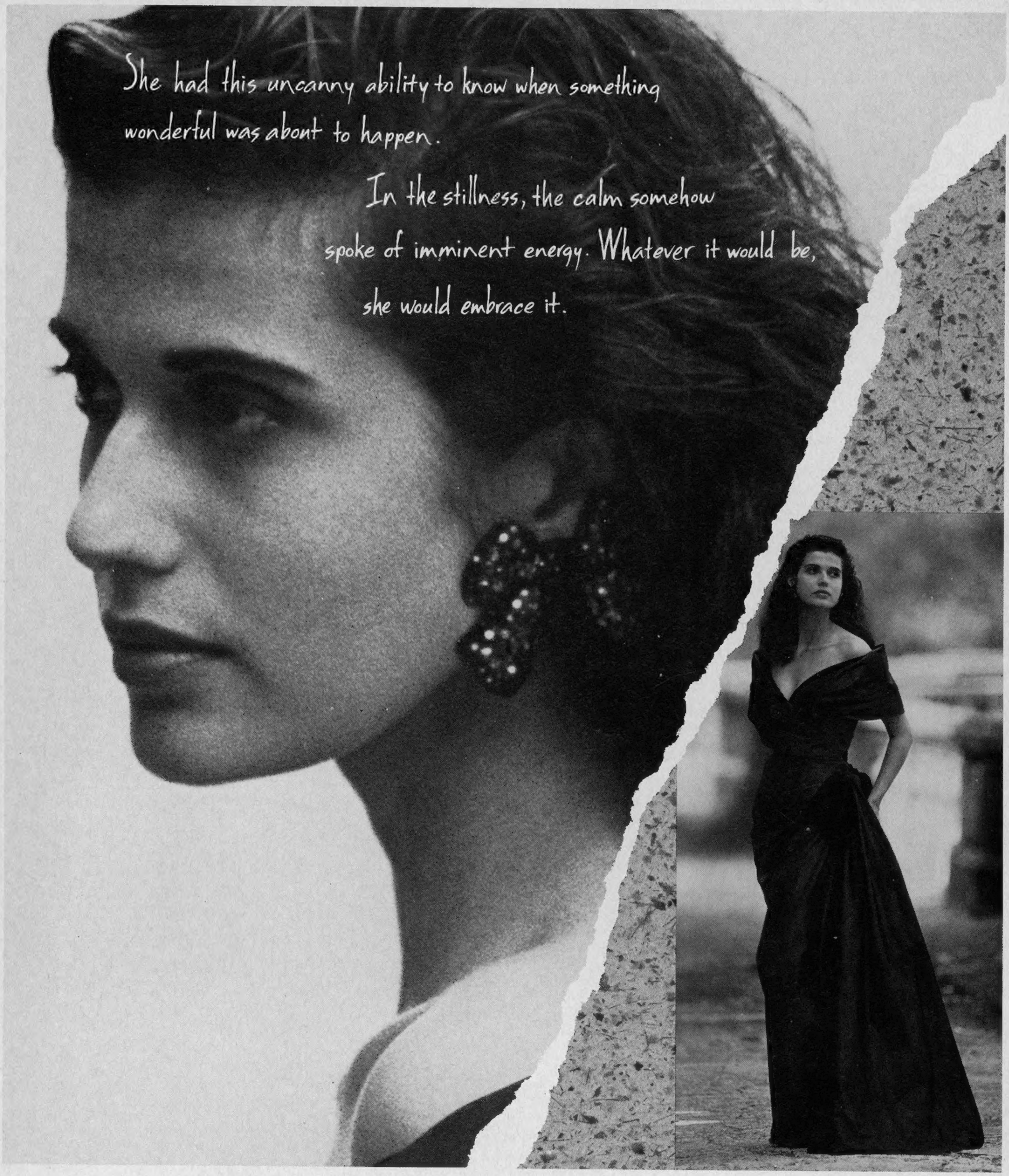

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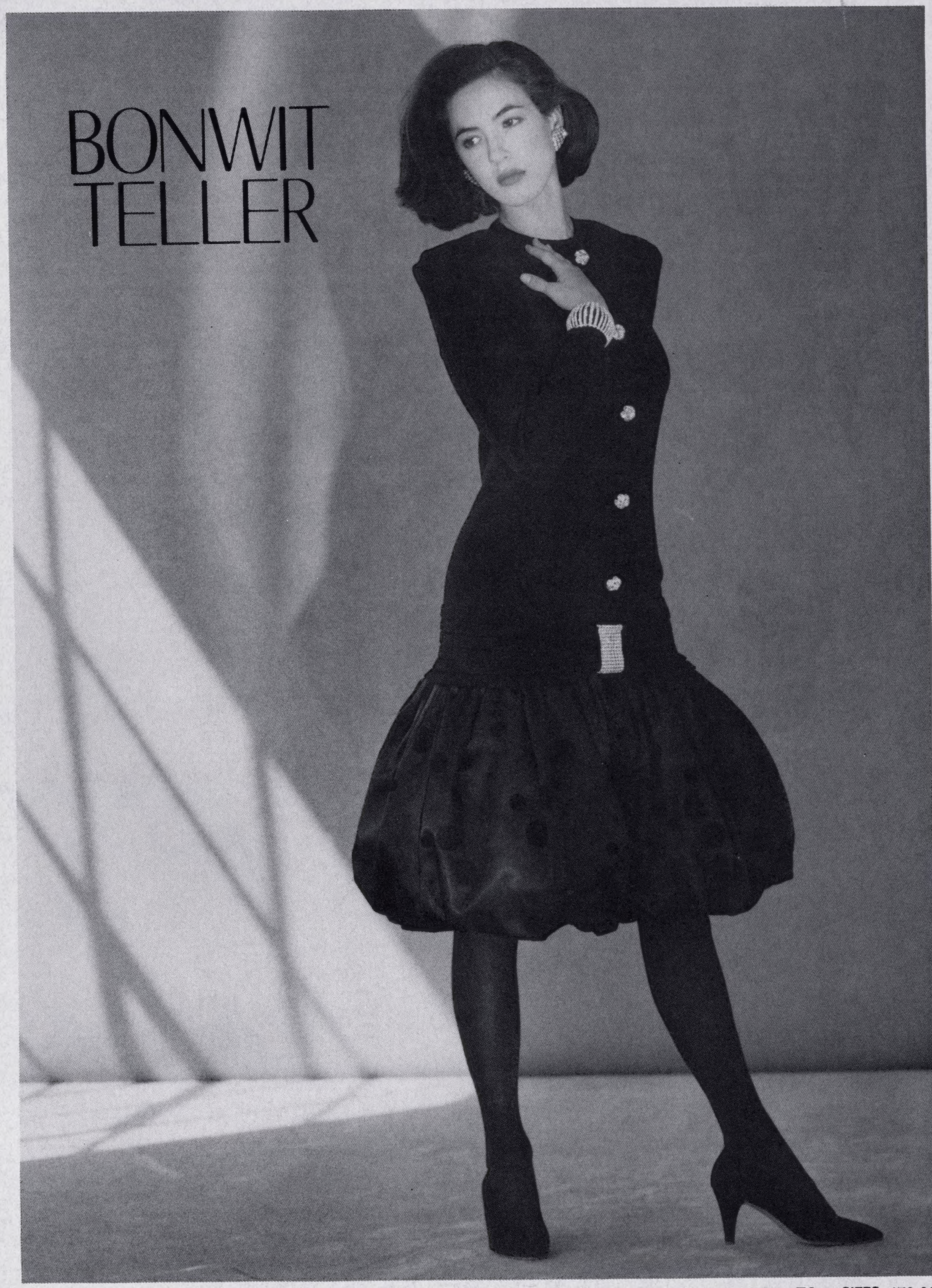

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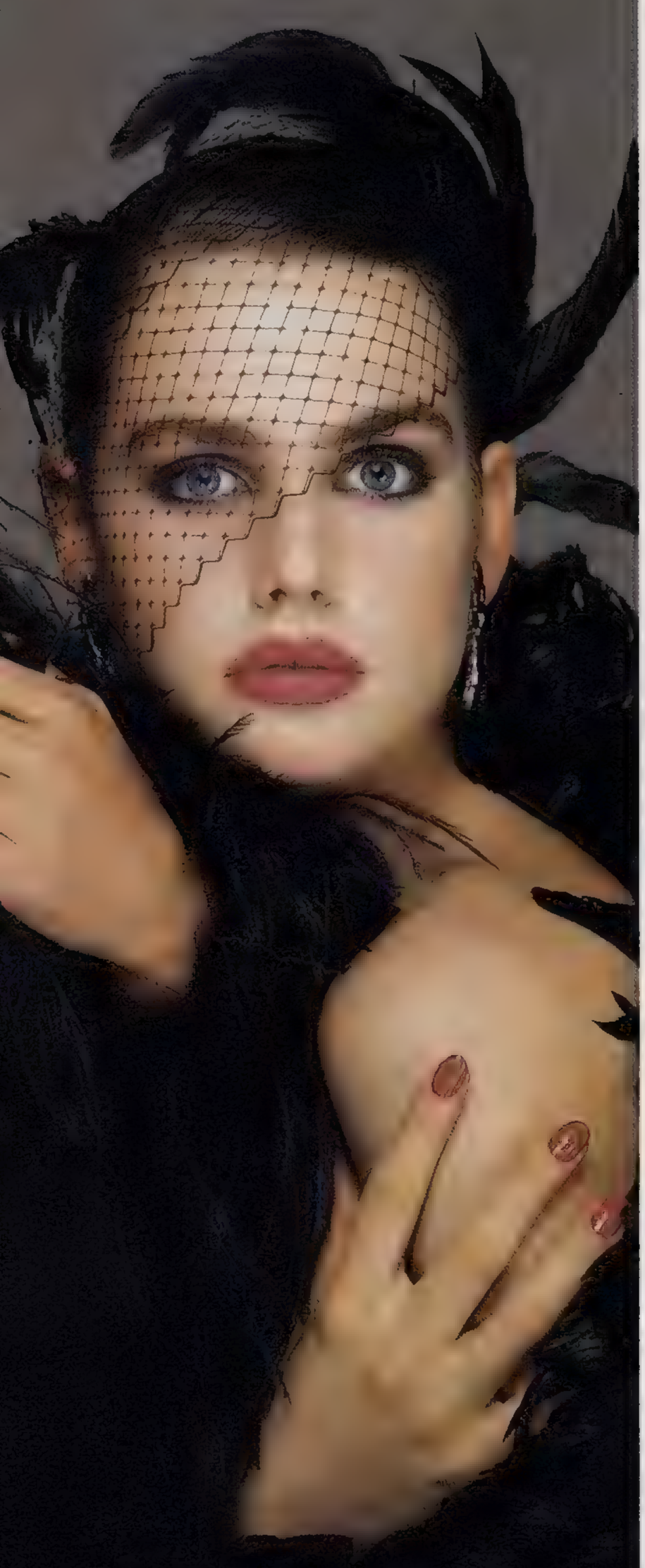

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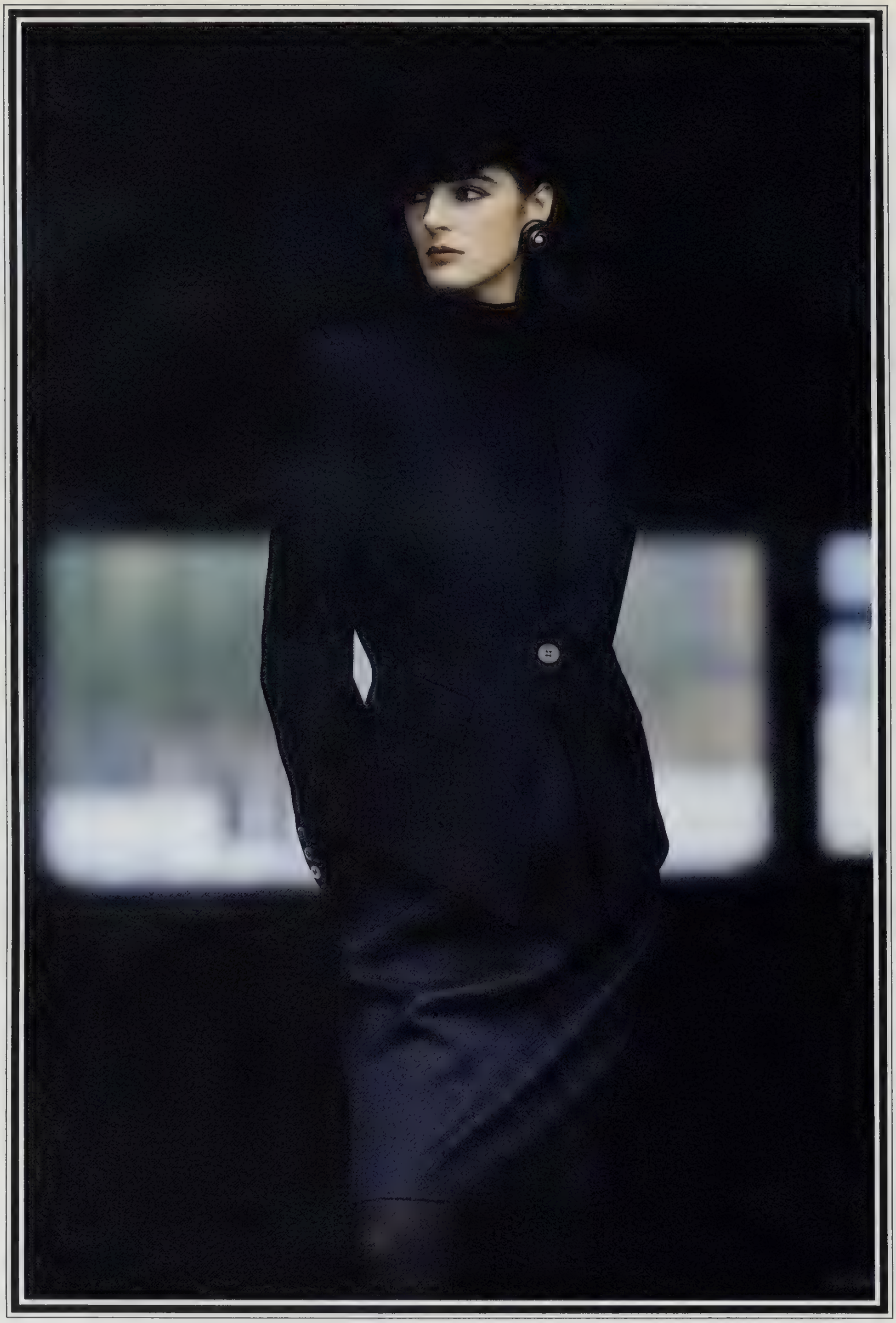

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by Gloria Vanderbilt

Let it release the splendor of you.

BEAUTY NOW

Beauty in this issue: color-charged makeups . . . brow details . . . hair's new evening edge . . .

COVER LOOK

COLOR the accessory of the moment, giving everything—fashion or beauty—a new edge: In makeup, to heighten a single feature, what's new are hits of color on lips, cheeks, or eyes against a more neutral background. (All the news for fall, the full color story, see page 384.) *Above* and on our cover, on model Rachel Williams, a P.M. color charge—a matte pink-red mouth—provides the unexpected lift. Specifics: Frais de Bois lips, Wood-Rose cheeks, Parisian Plaid eyes. All makeup from Lancôme. Andre Van Pier's chartreuse off-the-shoulder silk mini dress; Wendy Gell earrings; Dirk Marwig rings. Hair, Suga/Suga salon, NYC; makeup, Kevyn Aucoin. For fashion details, see last pages of this issue. Photograph by Avedon.

Strong points of the season (and of this issue): softer, smokier makeup for day . . . a hit of real color at night . . . **hair that's looser, freer—that really moves.** What that means is less emphasis on a specific look or length; more reliance on overall, subtly enhanced beauty. A prime example of this simplified strategy (1) starts with hair that's smooth yet freewheeling—not "done." What takes the look to night—to the most spectacular YSL short black couture dress—is toned-down makeup highlighted by **a single bold stroke of intense color**—here, on the lips, bright red for evening. . . . Another equally appealing, equally uncontrived approach to night (2): stylist Mitch Barry worked just a bit of gel into longer, full-bodied hair. The result? **Added shine, an evening edge.** With a short canary-yellow skirt and strong chartreuse earrings, makeup stays subtle—smoky grey eyes, ombred lips—not brightly china-doll . . . . How best to play off pure, pared-down clothing (3)? An equally **low-key "no makeup" makeup** (a light cream base that reveals the skin, transparent powder, no blush, matte colors in neutral shades). Hair stays as simple (and clean-lined) as possible. Hair stylist Alex Hilliard, working with a standard bob cut, swept hair up and over . . . . A new emphasis at night? **Eyebrows—now heightened by real color** (in 4, brown-yellow) that reaches up into the brow; adds shimmer . . . . Focal point for hair, now: the back of a head. You can see the difference in the way stylists are working with it—here (5), held by gel not pins—and by the way they're cutting it (up and away from the face, for maximum movement).

1

2

3

4

5

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mind health

An anorexia/exercise link
. . . inspiring creativity
BY CAROL TAVRIS

Rx FOR STRESS: A FRIEND AND A MOVIE

In times of trouble, friends help out, offer advice, and provide shoulders to lean on; many people think these supports keep stress from turning into illness. But Karen S. Rook, Ph.D., of the University of California at Irvine, finds that what people need most from their friends is not help, talk, or money, but companionship.

A representative sample of more than two thousand adults reported their negative emotions, such as unhappiness, anger, and fear; their symptoms of stress, including tension headaches and sleeplessness; and the number and severity of stressful events in their lives. Among people who had above-average levels of stress in their lives, support from friends who offered advice, assistance, and reassurance was related to having fewer physical and emotional symptoms. But among people who had low levels of stress, such support was actually harmful: talking too much about daily nuisances may simply reward people's distress—to the point that their symptoms may increase.

The best tonic for people with all levels of stress was simple companionship—having someone to do things with, Rook says. (We want practical help only from our relatives.) Going to the movies or out to dinner with a friend is often more therapeutic than sitting around trying to solve problems. What people most value in their friendships, what most prevents them from being lonely, is shared activity.

INSPIRED BY PLEASURE

The creative muse is a surly mistress, demanding a hefty fee in anguish before she grants an artist's plea for inspiration. Well, here's some good news: Alice M. Isen, Ph.D., Kimberly Daubman, and Gary Nowicki of the University of Maryland find that what creativity really requires is . . . feeling good.

Students' performances on creativity tests improved significantly when they were in a good mood—after watching a funny film or receiving an unexpected gift of candy. Watching a movie on concentration camps or a "neutral" film on math or exercising for two minutes to boost energy had no effect on creativity. Elation, the researchers conclude, may unlock a person's mind-set, leading to creative solutions. The suffering genius may be the exception, not the rule.

WHO'S HAPPY?

The happiest Americans, according to Walter R. Gove, Ph.D., and Carol Zeiss of Vanderbilt University, are married, employed women without children. Writing on "Multiple Roles and Happiness" in psychologist Faye Crosby's book "Spouse, Parent, Worker" (Yale), Gove and Zeiss go on to report that the second happiest group is married working men whose children have left home. (Married working men with children at home are significantly less happy than their female equivalents.) Just being married boosts male happiness, but women need to feel close to their husbands to be happy. The least happy women in America are unmarried, unemployed mothers whose children are grown and gone; the least happy men are unmarried, unemployed fathers whose children are still at home. In general, Gove and Zeiss conclude, it's best to have more than one role: happiness, then, does not depend solely on the success of any one of them. Feeling close to one's husband is important to most married women, for example, but essential to women with no other primary role than wife.

HOW TO . . . UM, REMEMBER

Everyone has had the dread experience of running into an acquaintance and totally blanking out on her name. One reason people do that, new studies suggest, is they focus on the acquaintance's personality, rather than on the situation in which they met.

In a series of experiments, Charles F. Bond, Jr., Ph.D., of Texas Christian University, and Daniel E. Brockett asked people to try to recall names of acquaintances. They were able to retrieve the names much faster when they were first given a social-context hint ("he was a high-school classmate") and then a personality type ("...and a genius") than if the clues were reversed. And remembering the person who was "a genius" without knowing he was a schoolmate was much harder than vice versa.

The implication is clear: the next time a mystery face smiles at you, just say, "Of course I remember you! Just remind me...where did we meet?"

WOMEN WHO EXERCISE TOO MUCH

Show me a person who isn't concerned (at least a little) with her weight, exercise, and "flab," and I'll show you a man. Marilyn Lawrence, an English psychotherapist who has worked for many years with anorexic and bulimic women, has edited a volume of essays on women's eternal obsession. In *Fed Up and Hungry* (Peter Bedrick Books), Lawrence assembles evidence that "eating problems aren't something that are at a tangent to women's other problems; they are integral to so many women's lives that they are almost the normal experience."

In one provocative essay, psychologist Jean Mitchell argues that a preoccupation with exercise and body-building is, like anorexia, an unhealthy effort to control the female body, to whip it into subordination. Like anorexics, she observes, body builders do not menstruate, do not eat healthful diets, are preoccupied with getting "fat" (one body builder expressed horror at the "fat" women in the Miss World contest), and believe there is a "moral goodness" in being able to transcend the soft female body.

Mitchell disagrees with feminists who think that body-building is healthy and gives women strength and self-confidence. "On the contrary," she says, "it represents a capitulation to the masculine ethos that might is right"—and a pressure to emulate a parody of the male body as well.

"Normal" exercise is fine, Mitchell believes, but she fears that too many women "are driven to exercise for the wrong reasons. . . . In far too many cases, the motivation to work out comes not from a sense of self-worth that demands that women take pleasure in caring for their bodies but from feelings of fear, lack of control and powerlessness, the need to punish and subdue our wicked bodies, to transcend their physicality, to gain acceptance by conforming to the latest 'ideal' shape."

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GROWN-UP LOVE

"I don't think the capacity to fall in love is adolescent," says psychoanalyst Ethel Person. "I see it as an achievement at any age."

Interview by DEBORAH MASON

DEBORAH MASON: *I have a friend who says that when it comes to love, we are all fifteen years old, prey to romantic notions like "I can't live without you." Do you think that's true? Or do our romantic expectations change as we grow older?*
DR. ETHEL PERSON: First, I don't think the capacity to fall in love is adolescent or infantile. I think your friend has described accurately what happens in the opening phase of most relationships. And those feelings may be transformed into an exciting, ongoing, romantic relationship. Second, to say that romantic expectations "mature" makes the idea of the relationship not terribly interesting, because the implication is that it may be "reasonable." At times, in order to love, you must have the capacity to regress. Part of maturity may be allowing yourself to be babied—to play, to laugh, to loll around.

I would like to see falling in love as an achievement, an accomplishment—at any time in your life—not a problem. It's unhealthy only when it's the *only* thing that has meaning in your life. And, boy, is that ever true when your romance is with your career, or your child. Women probably suffer more pain from the asymmetry of their relationships with their children—investing too much in them—than from anything else.

The romantic idea we probably should give up is the myth of perfect togetherness, a kind of soulful twinship.

DM: *What replaces it?*
EP: A couple may move on to what's been called affectionate bonding. This stage is based on counting on somebody, building up a storehouse of shared memories together. And that certainly is not an exciting thing—it's comfortable. It's been described as the neutered cousin of the passionate affair.

Many couples at this stage have a waxing and waning of excitement. There's a surge if they feel threatened as a couple, if they're separated, if they fantasize about being apart. Some couples keep the excitement alive through their sex life. And some have the knack of developing an "us against the world" view, or having projects where their excitement becomes the sharing of something they're doing. Wilfrid Sheed wrote a wonderful memoir of his parents called *Frank & Maisie*. They started a publishing house together. It isn't that they were everything to each other; it's that they had something they valued that was transcendent.

It's not a question of being everything to each other, but rather, "You're really important to me, and your subjective life is important to me." That's what's crucial in a relationship: appreciating the inwardness of somebody else, sensing how he or she feels and responds, and respecting that.

DM: *How crucial is monogamy?*
EP: I think it's possible for a person to be physically unfaithful without falling out of love, but that's a hard case to make. The question is, can you tolerate your partner's being unfaithful to you? And the answer is, very few people can. By and large, I have not been impressed with the success of open relationships. The most successful couple I knew with an open relationship had one before anyone else did. And that was their joint project. They were pioneers and, paradoxically, it brought about a togetherness.

Of course, there are many times when one person wants an open relationship and the other doesn't. There's a wonderful novel, *Man's Fate* by André Malraux, in which a woman doctor and her husband, a revolutionary, agree to have an open relationship. And it's fine—until she actually does it. Then they acknowledge that it was an agreement possible only so long as it wasn't acted upon.

If I am saying one thing, it's that one can have an intellectual position about how one should behave, but one can't always command it. You can say, "I should not be jealous." And yet you *are* jealous.

DM: *Can you more easily tolerate jealousy or infidelity when you're "grown up"?*
EP: I think that someone may decide to overlook an infidelity—and may do so on reasonable grounds. But then I'm not sure we're talking about passionate love anymore. There's a slippery slope between that kind of maturity and a kind of self-defeating relationship in which one feels one has to be forgiving, self-sacrificing, very "mature"—when one overlooks so much, gives so much away, that one has nothing left.

DM: *Do you agree that the trend toward later marriages is healthy?*
EP: The marriage you make in your twenties is a different marriage from the one you make in your thirties. In *The Unbearable Lightness of Being*, Milan Kundera has a wonderful musical metaphor for different relationships at different ages. When Franz, one of the major characters, leaves Sabina, his mistress, and is with a younger woman, Kundera says that the younger woman was eager for the motifs of life to be inserted. What he's really talking about is that, early in life, you are still forming your identity. When you come together later in life, he says, using the musical metaphor, you exchange motifs. It can be just as lovely, but you don't have the same impact on each other's lives because your melodies are already formed. It doesn't mean that the later coming together is just companionship; you can have deep love and excitement. But it's a different kind of closeness.

DM: *Have the big changes in women's lives reshaped their romantic relationships?*
EP: These changes have been profound, but I don't think that the love stories have changed all that much. There are urgent things that women want to attend to, other than romance, but I am not convinced that women, at all stages, aren't as interested in falling in love as they ever were.

Perhaps the more important change is that now you know you can fall in love in any decade, that there is the possibility of a second, or third time around, even in your fifties or sixties. And what happens to some people, when they are older, is that they have a breakthrough that makes it possible for them to fall in love for the first time.

DM: *Are age and economic differences between partners more acceptable now?*
EP: The one thing that hasn't changed sufficiently is that although women are more willing to be with younger men, or less successful men, it's harder to find younger men who are attracted to older women. Once this bias comes down, it will be a different world: this double standard is a major barrier to a certain kind of equality—in my opinion, one almost as important as economic equality.

DM: *Do you think unorthodox relationships are more common later in life?*
EP: Yes, and I think they're very important. I'm for a lot of love relationships that others look askance at. We should be much less judgmental and really try to see what people get out of their relationships, rather than imposing a "should" on them. Life is tough and love is hard to come by, so therefore whenever it happens, I like to smile on it if I can.

Ethel Person, M.D., *director of the Columbia University Psychoanalytic Center, is the author of the forthcoming book, "Dreams of Love and Fateful Encounters: The Power of Romantic Passion" (Norton).*

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BEAUTY STYLE

Here, what's happening behind the scenes in the beauty/fitness world: people . . . places . . . trends . . . ideas

BY ANDREA ROBINSON AND DOROTHY SCHEFER

Hair Glossary

Along with the new techniques now being used to create the textured hairstyles and enhanced color changes we're seeing, there's a new hair "language." Some of the new words we're hearing from Annie Humphreys, Vidal Sassoon; Graeme McEwen, La Coupe; Michael Gordon, Bumble & Bumble; Connie Sullivan, Geneses; Nunzio, Yves Claude; and Louis, Louis-Guy D:

- *batiking, which creates tone-on-tone in hair*
- *angle perm, which uses rectangular rods*
- *barrel perm, a pincurl perm*
- *interior color, applied to the under layers of hair*
- *paneling, a way of layering straight hair for thickness*
- *palming, a coloring technique that uses hands to randomly change tone*
- *skimming, cutting the top layer of hair with a razor or scissors to create texture*
- *chalking, a color technique giving a matte satin finish*
- *brillare, highlighting that adds transparent permanent or semipermanent color*
- *crunching, a style accomplished by "fingering" hair while using a blow-dryer diffuser on a cool setting.*

Are the fit taking over? When they're not out working up a sweat, they seem to be thinking of new ways to do it. One example: The next pavilion at Walt Disney World in Florida will be—that's right—a "celebration of life, fitness, and preventative medicine." If that doesn't sound like much fun, consider the action: a thrill ride—Body Wars— through the human system.

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The new eye-makeup emphasis: on brows. *Makeup artists are urging women to grow in over-tweezed brows and emphasize color. Eyebrow pencils are having a renaissance. Moving to the brow: "colorful" color—pink or yellow.*

HELP FOR GIRLS

● Wig and hairpiece maker Ruth Regina, who's doctored the hairlines of six former Presidents, has an ingenious and patented "Carasette" base—a lacy, light base onto which she builds the most natural-looking hairpieces and wigs. The better news is she now has small-size Carasette bases available for children—who usually need them for medical, not stylish, reasons.

● Barbara Pearlman, NYC fitness consultant and Elizabeth Arden's fitness director, believes women would be happier and more productive if they dealt with body problems when they are young. Her new program—"Improving Your Look, Your Outlook"—is for girls ages thirteen to sixteen, many of whom are referred by therapists and pediatricians.

What are Hollywood gods and goddesses up to, today? They're walking in—not on—water. *Walking in water is a long-used hydrotherapy technique for leg rehabilitation. But fitness fanatics—always in pursuit of ways to maximize fitness and minimize injury—have hit on the idea as yet another way to keep fit. A number of high-profile athletes—such as runner Mary Decker Slaney—who use the technique to train have made it more attractive. So has the fact that sports medicine experts have given it the okay for those with knee injuries who can't run anymore (of which there are fast-growing numbers). Water provides more resistance than air. "So no matter what your sport, you can benefit in moving from dry land to water," says Lynda Huey, of Huey's Athletic Network in Santa Monica. Huey claims one can improve a tennis stroke or baseball swing. There may be some truth here: the San Francisco 49ers have Ray Wersching in a pool—practicing place-kicking.*

Who should develop hair products but the people who know hair best? That's precisely what hairstylists are doing, and their product lines are booming. Among the best: Charles Booth's La Coupe line, Paul Mitchell's, Sebastian's, and London stylist Trevor Sorbie's . Latest entries: Rita and Irvine Rusk, who have developed a line for Lamaur, and Marc Pipino's, which is available at Pipino Buccheri salon, NYC.

PLASTIC SURGERY SELL Many months ago, *The New York Times* ran a piece publicizing the intent of some plastic surgeons to try to quantify "attractiveness" by measuring the size of "perfect" facial features. Did they really think women would buy it? Apparently so; because the American Academy of Facial Plastic and Reconstructive Surgery is now promoting a "Rate Your Face Kit" to better identify imperfections. According to the Academy, although one out of every two adults is considering facial plastic surgery (!), many are not sure what they'd like altered. And though the Academy underscores that no one is a perfect 10, "Rating your face may help you to pinpoint what's making you unhappy." "Ideal" according to the Academy? A face that's five eyes wide, with eyes one eye-width apart. There are viable—even compelling—reasons for cosmetic surgery; but an arbitrary definition of perfection is not one of them.

Giving new meaning to eating on the run: no-think "fitness" foods—nutritious, low-cal meals-in-minutes to be eaten as you walk, taken on a lunch break; that are small, ready-to-eat—and do not demand much attention on their way from hand to mouth. The most basic fitness food is an apple, a basket of which sits at the door of NYC's Cardio-Fitness. Then there's frozen yogurt, Tofutti . . . and a new frozen Yoplait in a paper cone. Why a cone not a cup? Because an important attribute of no-think food is that it can be eaten with one hand. Which may explain why everyone's crazy (cholesterol count aside) about ice cream pops—again.

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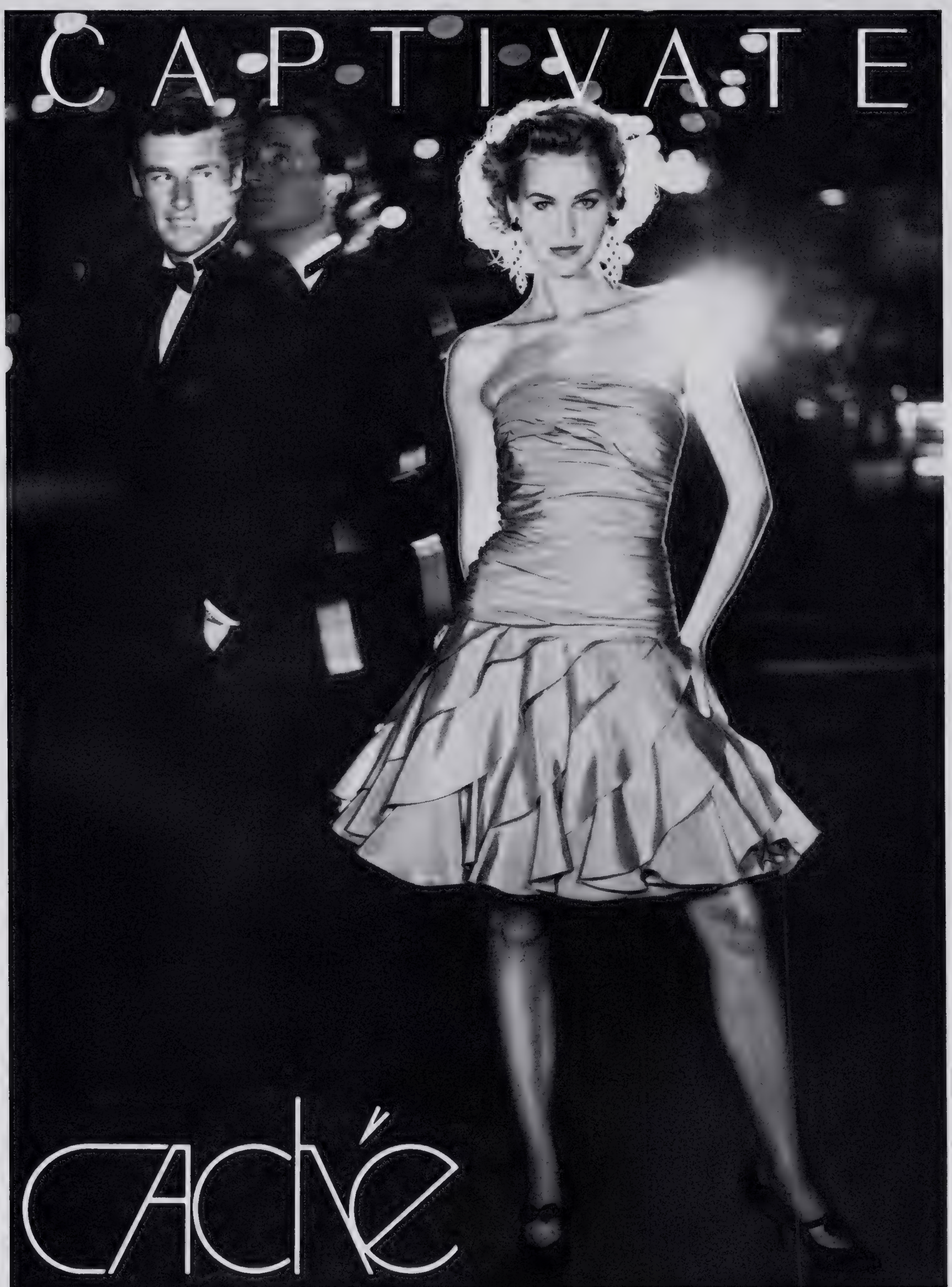
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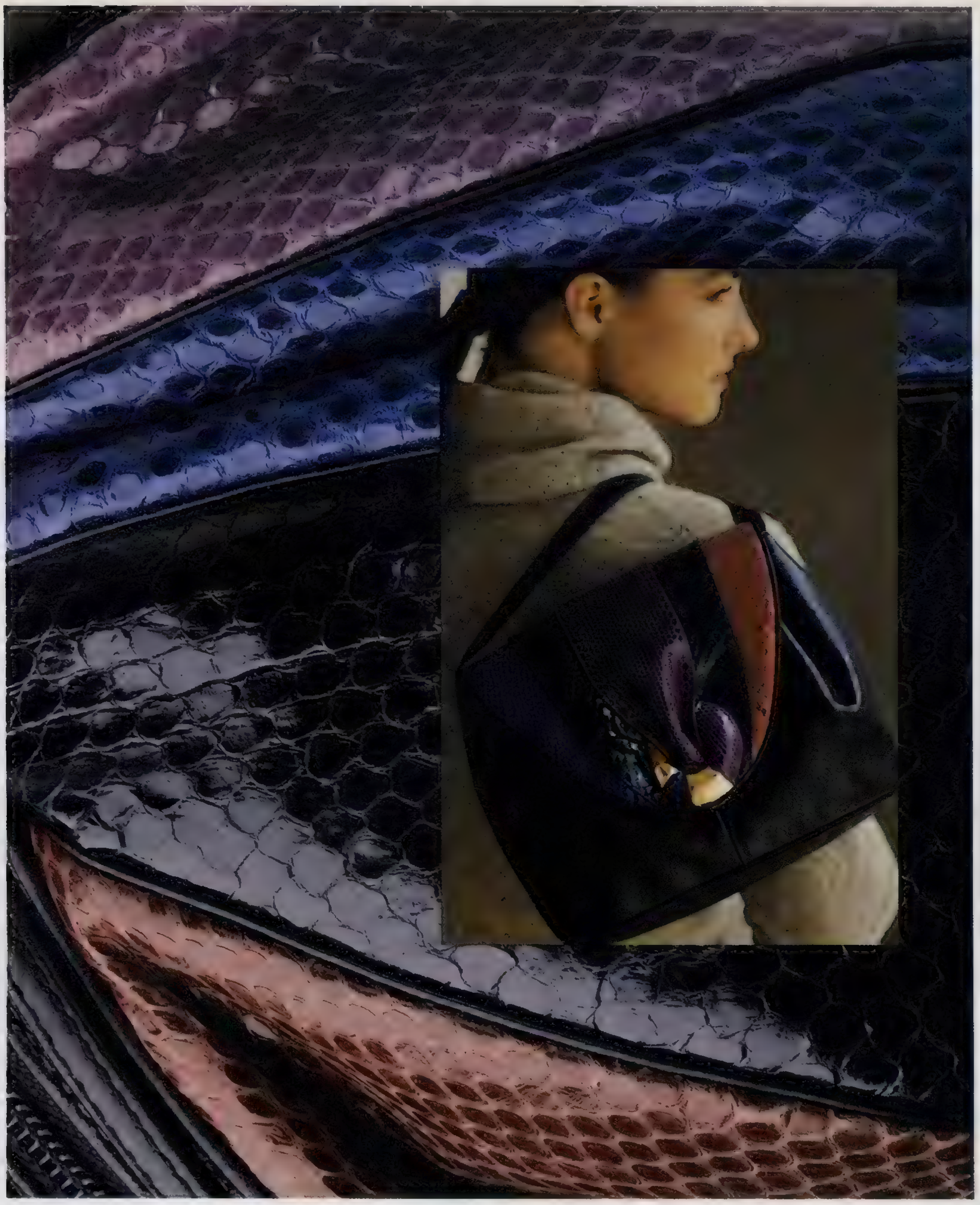

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PEOPLE ARE TALKING ABOUT...

All About Paulina

The most exciting acting debut of a model since Audrey Hepburn in *Roman Holiday*

Not since *All About Eve* has there been a sycophant so full of threat and promise, or an aging prima donna so blind, as the young protégée and her role model in *Anna*. A forty-four-year-old Czech film star (Sally Kirkland), now groveling for parts in New York City, befriends a waif (Paulina Porizkova) who arrives from Czechoslovakia with bad teeth, no English, and a heart and scrapbook full of Anna's exploits. Fitted with new teeth, a supple vocabulary, and a stolen biography—all courtesy of the older woman—the ravishing Krystyna is well on her way to stardom.

This charming, funny, tumultuous story of a mentor-disciple relationship that goes awry is one of the surprise glories of the year. What gives it special poignancy is its rueful insider portrait of Eastern European emigrés and their love-hate relationship with America. Directed by Yurek Bogayevicz, *Anna* presents the entire spectrum of artists in exile, from those like Anna who can never adapt or soothe the ache in their melancholy souls, to the young, international Krystyna, more malleable, more media-wise, more "American" than her mentor will ever be.

A fine actress and free spirit, Kirkland is astonishing as Anna. Grandiloquent, self-dramatizing, and mulishly obstinate, she captures to perfection the mannerisms of the kind of Slavic woman who's part grande dame and part displaced earth mother. And Paulina, as her loving and treacherous disciple, makes one of the most exciting film debuts of a fashion model since Audrey Hepburn; her humor and mischief are indications of an active camera presence that goes beyond the captivating beauty of her face.

Czech-mates Sally Kirkland and Paulina in "Anna"

Just as Kirkland shows unusual generosity to the younger actress in allowing her to shine without having to carry the burden of the picture, so her character Anna ultimately bestows the same grace on Krystyna, moving aside, however regretfully, to make room for the younger generation. As the urge to kill melts into an embrace, the movie transcends the bitchy, catfight mentality of *All About Eve* to show that the mutual sympathy and need of two women is stronger and more primal than the cutthroat rivalry that drives them apart. —MOLLY HASKELL

Harold Ramis gets serious

JOKE-BUSTER

Will maturity spoil Harold Ramis—or just make him richer?

In the past decade, Harold Ramis has become a mini-mogul in Hollywood, distinguishing himself as writer and/or director and/or actor in lowbrow blockbusters such as *National Lampoon's Animal House*, *Meatballs*, *Caddyshack*, *Stripes*, *Ghostbusters*, and *Back to School*. Now he wants to get serious. Ramis' run for respectability kicks off this fall with the release of *Baby Boom*, his film debut as "just" an actor. *Baby Boom* is billed as a sophisticated comedy about parenting in yuppiedom. Ramis plays opposite Diane Keaton, in what he calls "the Tony Roberts/Michael Murphy role," the shallow boyfriend who, in this case, is replaced by Sam Shepard. *Baby Boom* has more snob than slob appeal, which is why it appeals to Ramis.

Getting serious off-camera as well, Ramis produced a script this past summer for *American Playhouse* about Emma Goldman. Emma Goldman, you ask, anarchist, radical feminist, friend of the worker? "Yeah, her," Ramis says. "It's definitely not a comedy. Emma and her crowd weren't much for laughs." Precisely the point for someone whose stated goal in life is to make a film with no gratuitous nudity.

Ramis' summer was also spent polishing the script for *Caddyshack II*. This is a man who wants to throw his pie and eat it, too. And that's O.K. For if Ramis went highbrow full-time, who would assume the awesome responsibility of eventually getting *Ghostbusters II* into a theater near you? —BOB ROE

("PATA Movies" continued on page 84)

Top, DREW CAROLAN. Bottom: CYNTHIA MOORE. Grooming: Rudy Calvo for Zenobia/L.A

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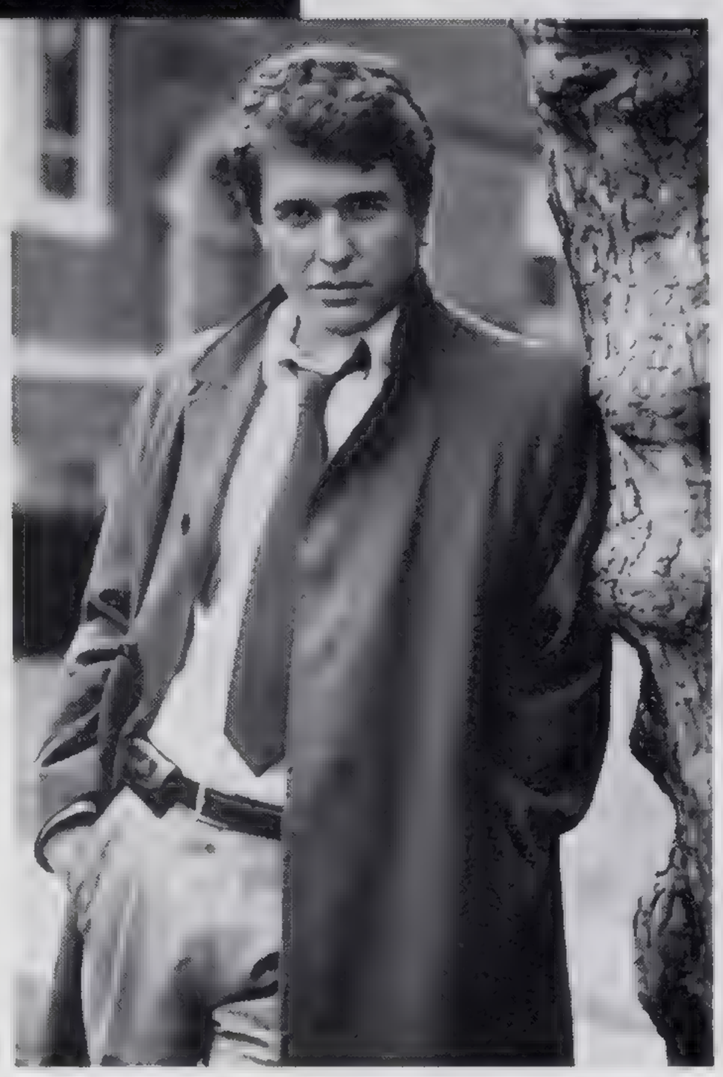
Mrs. Tom Cruise: radiant 'forties glamour in "Someone To Watch Over Me"; sexy Tom Berenger (below), is the cop who does the watching



Mimi Rogers

"I used to think I was too normal to be a good actress"

In Ridley Scott's stylish new thriller, *Someone To Watch Over Me*, Mimi Rogers is stalked by a hit man, and good-cop Tom Berenger is assigned to watch over her. He learns to love his job. When Mimi isn't screaming, she's radiating pure 'forties glamour: ripe features, lots of hair; an incredible body, like a Coke bottle, in clothes that are all shape—Alaïa, Chanel.

Mimi Rogers grew up "everywhere," like a lot of actors. "Moving around is good training. You end up with twenty images of yourself." In her early twenties, she "instinctively" moved to L.A. "to follow the flame." Ten years of TV work and movies (*Street Smart* with Christopher Reeve) followed. But this new film is The Big One.

Last spring, Mimi became Mrs. Tom Cruise. He's in his mid-twenties; she's in her early thirties. She was married before; he affectionately calls her "his first wife." The tabloids lost control. They also missed the point of this woman. She's honest, earthy, a straight arrow, a romantic: she calls the Bergman/Grant affair in *Notorious* the sexiest relationship she's ever seen onscreen. About acting, she's unpretentious; she tells no earnest tales of researching her roles. "I've never suffered for my career in any meaningful way. I used to think I was too normal to be a good actress." Normal, though also "sort of a goofball." So was Lombard, and she got Gable.

—STEPHEN DRUCKER

("PATA Movies" continued on page 90)

Top: NOELLE HOEPPE. Hair and makeup by Sandra Bocas for Benjamin Salon. Bottom: S KARIN EPSTEIN

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PEOPLE ARE TALKING ABOUT...

Bernsen and Long in "Hello Again"

Uncompromising Positions

Susan Isaacs' latest housewife-as-heroine

Susan Isaacs is always being taken for someone's wife and dispensed with accordingly. "Do you work in the home?" people will ask with amiable condescension at a dinner party. "And I say, 'Yes, I do work in the home.' And they say 'Oh.' And they turn to the woman on their other side. It's not a cause—I'm not going to wear a YO, HOUSEWIVES! T-shirt—but I do recognize this tendency to discount these women as human beings worthy of attention. Some of my best friends are housewives. I still feel partly a housewife."

Partly a housewife, but wholly a writer who continually, in a dexterous game of give-and-take, turns shocks and upheavals loose upon her quirky, competent housewife-heroines, who drop wisecracks the way Gracie Allen used to drop non sequiturs. For Judith Singer of *Compromising Positions*, the suburban wife and mother turned sleuth and crime reporter, the shock is murder. For Lucy Chadman of *Hello Again*, it's a fatal domestic accident followed by an efficiently managed return from the dead. *Hello Again*, a film directed by Frank Perry (he also did *Compromising Positions*), is a supernatural romantic comedy, cousin to *Heaven Can Wait* and *All Of Me*, but with this difference: Lucy (Shelley Long) doesn't return as a blithe spirit or the bewildered inhabitant of another's body. She returns as the same flesh-and-blood day-care teacher and plastic surgeon's wife she always was, only now she must contend with a remarried husband (Corbin Bernsen), an independent son, the need to earn her living, and the urge to demand rather more of life the second time around. "Look, if you're reasonably pretty and you smile a lot, life can be nice," she explains to the doctor who presided over her exit and reentry. "I had a smart, decent, faithful husband. It never occurred to me to ask for depth."

The forty-three-year-old Isaacs' life, like her writing, shows a deft blend of niceness and ambition. Born in Brooklyn, she worked as an editor at *Seventeen*, married, did political speech writing, and raised two children. When her second child went off to nursery school, Isaacs began to contemplate, albeit timidly, an idea that would become the adroit, snappy *Compromising Positions*. "At the time I thought, 'Who am I to write a novel? I'm just a suburban housewife.' "

But she wrote it anyway, and now, three novels and two screenplays later, she and her heroines are becoming more audacious. Isaacs' newest novel, *People Like You and Me* (to be published in late 1988 by Harper & Row), is set in the World War II years and narrated by a bilingual secretary from Queens who gets involved with the OSS and "by a series of very very small steps becomes a war hero. 'Fifties women were a reaction to the war. The only way society could reestablish itself was by putting women back in the most conventional positions possible. But women in the late 'thirties and early 'forties were gutsier, stronger. So I'm very comfortable with that voice."

—MARGO JEFFERSON

Susan Isaacs

CHECKLISTED

● A feminist fairy tale masquerading as a satire on the Canadian art world, *I've Heard the Mermaids Singing* represents a smashing commercial directorial debut by Toronto filmmaker Patricia Rozema. The bewitchingly goofy heroine, played by Sheila McCarthy—with her smooth, eggshell eyelids and bright-red hair—is a cross between Cyndi Lauper and a Botticelli Venus. A photographer by avocation, an incompetent "temp" by day, she's a well-meaning fool who becomes art's holy conscience when she exposes a scandal perpetrated by her boss and mentor, the "Curator," and her painter-lover.

● Just why Lucy Irvine answered Gerald Kingsland's personal ad for a "wife" and agreed to spend a year on a desert island with a man she wasn't attracted to, we never do find out in *Castaway*, Nicolas Roeg's alternately provocative and tedious film about this Outward-Bound *folie à deux*. While Kingsland (Oliver Reed) grouches about sexual deprivation and sinks into a helpless stupor, the adventurous Irvine (Amanda Donohoe) learns to fend for herself and establishes a deep, sensual bond with island life. The subtle antagonisms between Kingsland, as a sort of latter-day Caliban, and Irvine, as a combination Miranda and shrew, are the best part of the movie—far more interesting than Roeg's heavily metaphorical aquatic footage or his dollops of drought-and-hurricane realism.

Karen Landry as Patti Rocks

●In *Patti Rocks*, Billy, a blue-collar womanizer (Chris Mulkey) and his best buddy Eddie (John Jenkins) take a midnight ride to explain to Billy's pregnant lover that he is already married. Like the crescendo of Marine boot camp obscenities in Stanley Kubrick's *Full Metal Jacket*, Billy's manic sexual monologue en route rises to near-lyric heights. The lady at the end of the road is no clinging vine: Patti Rocks (Karen Landry) is a vibrant free spirit who blithely turns the tables on her future child's macho daddy. This enormously likable film, full of surprises, was written by the actors and the director (David Burton Morris), and made on a shoestring budget.

—M.H.

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PEOPLE ARE TALKING ABOUT...

Mamas and Papas

Pop music owes its life to these two gospel greats

Black gospel music is one of our great vernacular art forms. What began as a New World amalgam of English revival hymns and African song styles went on to adapt blues, spirituals, folk tunes, jazz syncopations, and country schmaltz to its own purposes. It gave a lot in return, presiding over the rise of rock 'n roll during its own golden age between 1945 and 1960; then extending into the more genteel reaches of Tin Pan Alley and Broadway. Elements of the gospel style—the melismatic runs and obbligatos; the potent, keenly pitched shouts, moans, and hums; the alternately stark and baroque phrasing—have found their way, piecemeal, into the work of singers as disparate as Elvis Presley, Barbra Streisand, Ray Charles, Paul Simon, Prince, Anita Baker, and Cyndi Lauper.

To this pop world, R.H. Harris and Marion Williams may be best known as Sam Cooke's mentor and the lady who gave Little Richard his *whooo*. But as two new records show, they deserve to be known as two of the finest singers America has produced.

Father and Sons (Spirit Feel) pays tribute to Harris and his group, The Soul Stirrers, as the fathers of modern quartet singing. Side one is devoted to their work in the late 1930s and '40s; side two to that of three 1950s groups they influenced. The Nightingales, The Sensational Nightingales, and The Five Blind Boys of Mississippi are wonderful in their own right: fathers of doo-wop and soul singing, brothers and equals of those rhythm-and-blues men who staked out rock 'n roll territory for America. They possess a power beyond the reach of rock that can only be called spiritual.

But in the realm where spiritual force meets technical artistry, R.H. Harris remains a master. Backed by taut but sonorous *a capella* harmonies, he sings with an extraordinary blend of refinement and abandon. Country yodels give way to backwater moans; his sweet, manly tenor keens, croons, then soars into a falsetto that's otherworldly in its clarity.

Harris has an elegiac temperament. By contrast, Marion Williams is extravagant and grandiose. At sixty, she is eleven years younger than Harris and heir not only to the male-quartet tradition, but to the work of brilliant female soloists like Mahalia Jackson, Rosetta Tharpe, and Clara Ward. These women could alter melodies, meters, and accents with amazing power and grace, and Williams, on *I've Come So Far* (Spirit Feel), is their match. Her voice is uncanny, encompassing a lusty preacher's shout and a plangent soprano. She can sing with the blues authority of a Bessie Smith, color a high note with a growl or let it float on a column of air with operatic ease.

Marion Williams

The force behind Spirit Feel Records is writer and producer Anthony Heilbut. Author of *The Gospel Sound: Good News and Bad Times* (Limelight Editions), the definitive book on the subject, Heilbut plans both to reissue gospel classics and to record new albums by surviving greats. At a time when gospel and much of pop have entered a brass—even a tin—age, it gives one hope to hear this kind of singing. Might some wondrous new musical beast, its hour come, be slouching toward Bethlehem to be born?

—MARGO JEFFERSON

Top JAMES HAMILTON

The Soul Stirrers: (from l.) Robinson, R.H. Harris, Medlock, Bruster, Farley, Crain

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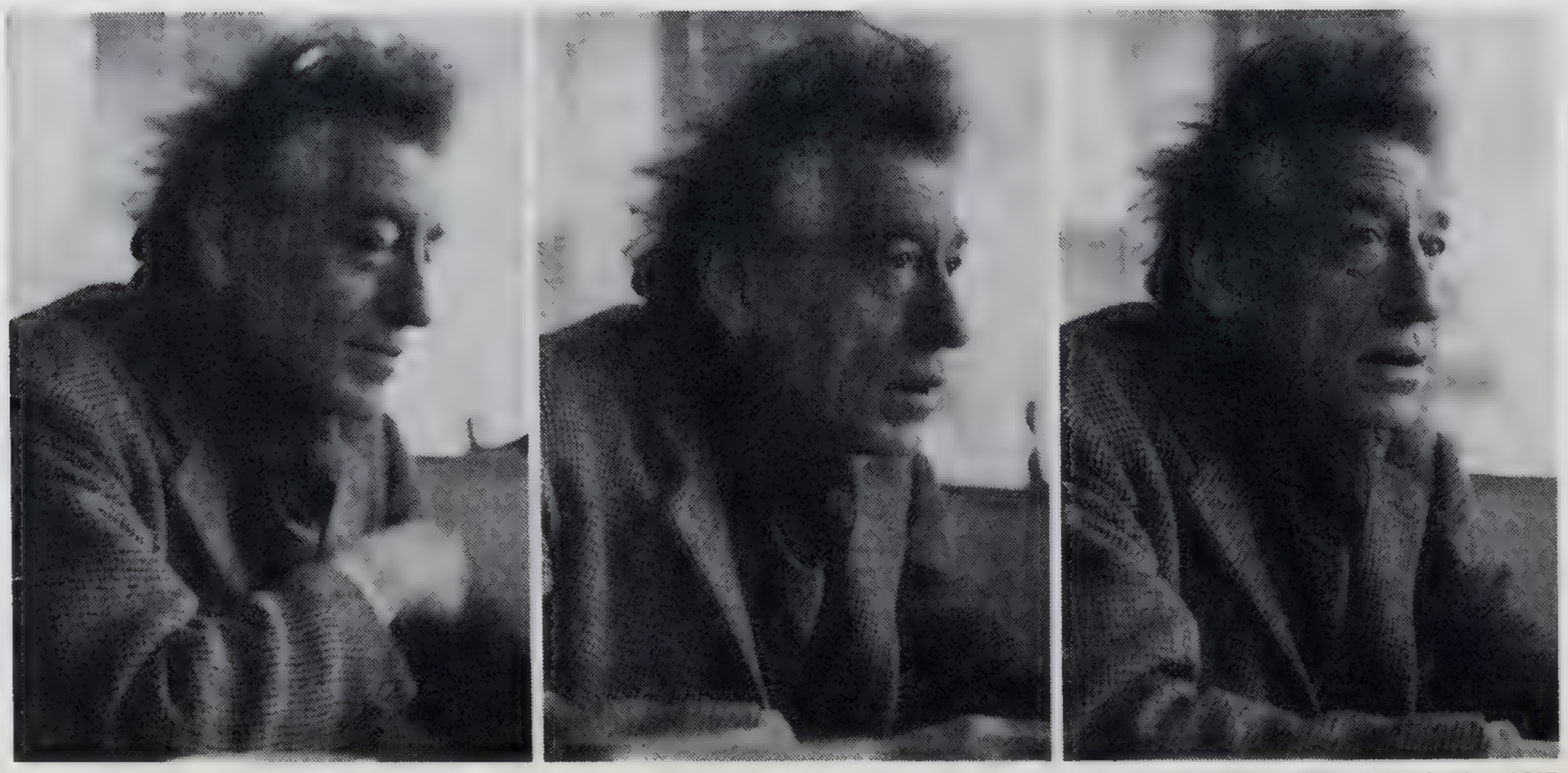
PEOPLE ARE TALKING ABOUT...

HIGH PRIESTS & HIGH ROLLERS

True confessions from the heroic Giacometti to the Paleozoic Schnabel

Giacometti remembered—"Large Standing Women," a 1960 series (above); Herbert Matter's portrait of the artist (right) reveals a face as expressive as those of his sculptures



Schnabel—the memoirs in hardback, the art at the Whitney—"Exile," 1980 (left); "Spain," 1986 (above).

Artists rank, with rock musicians and movie actors, as the pop icons of modern life. Yet what painters and sculptors *do*—and what they're supposed to do for *us*—is more of a mystery than ever. We don't know if they're high priests or high rollers; visionaries lost in a soulless world or technocrats in paint-spattered jeans. The times are ripe for an everything-you-always-wanted-to-know-but-were-afraid-to-ask art book. And now Julian Schnabel, at the advanced age of thirty-five, thinks that he can lay our questions to rest. With a name known 'round the world—and a Whitney Museum of American Art show ready to open in NYC (November 6 to January 3)—Schnabel has written his memoirs.

The book is called *C.V.J.* (Random House)—the title comes from his term of endearment for his wife; the subtitle, *Nicknames of Maitre D's & Other Excerpts from Life*, doesn't tell you much more. Interleaved with a mountain of more than one hundred fifty reproductions is a molehill of a text; it is an aimless, cozily confessional job that will probably become a best seller but is really the snow job of the year.

A patchwork of stop-and-start fragments of prose, this is high-style art chat—a bit of esthetics, a bit of gossip, all of it self-aggrandizing, as you'd expect from the Mr. Ego of 'eighties art. Much of *C.V.J.* reads like outtakes from a novel by Judith Krantz. There are late nights at Max's Kansas City—"the kind of place that doesn't exist anymore." Wheeling with the dealers—"After the galleries like your work, it's even more difficult to keep your autonomy." And falling in love—"Have you ever tried to hold hands with someone new, while you're walking? You have to relearn how to walk." And can you believe this one? "The tide washes over New York, out with the bad and out with the good and back again, regardless."

Still, you don't get to be as successful as Julian Schnabel without a head for publicity, and *C.V.J.* is a crafty piece of PR. While half of it is a sophomoric diary, the other half is Schnabel's big offensive play to be *(Continued on page 112)*

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OBSESSION

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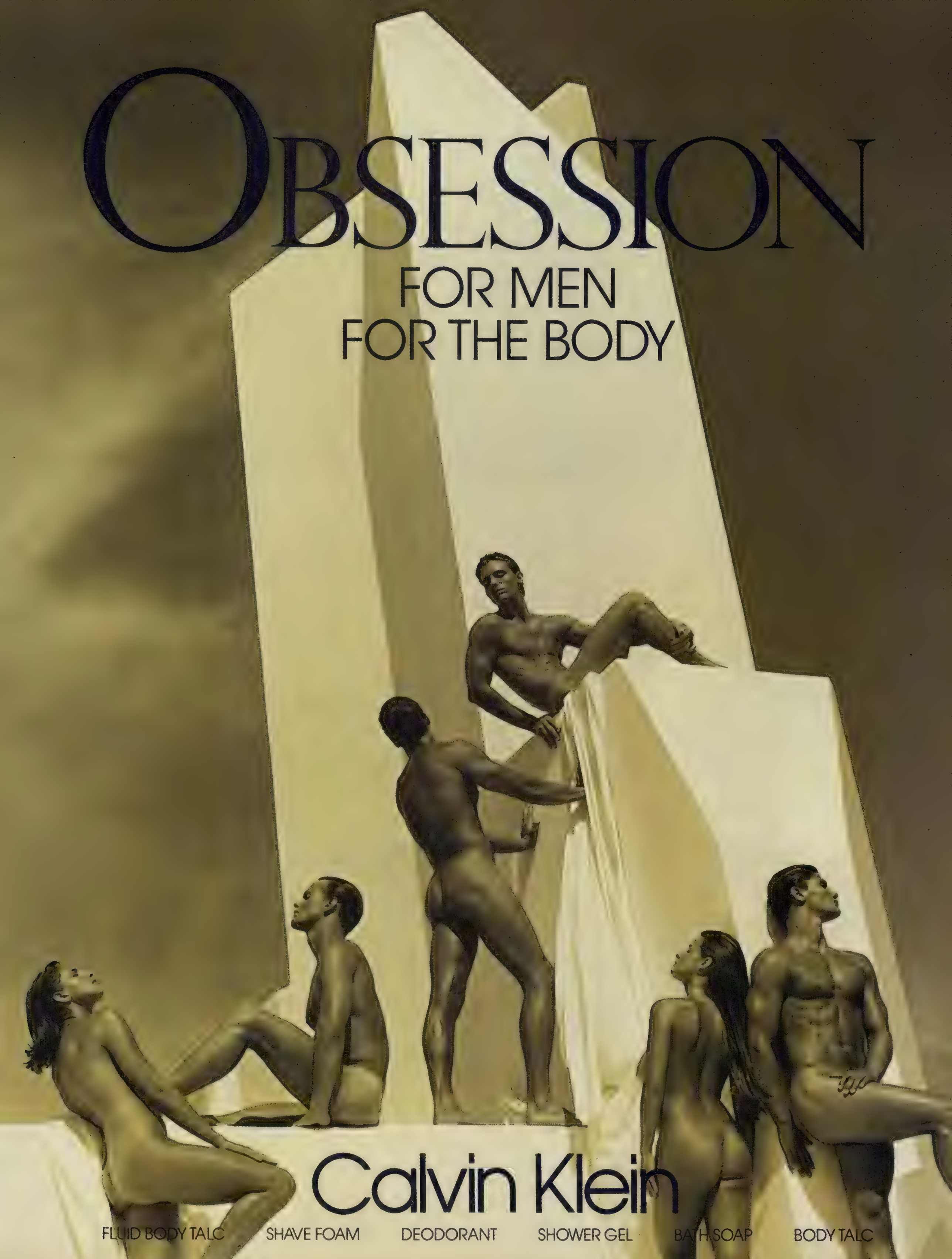

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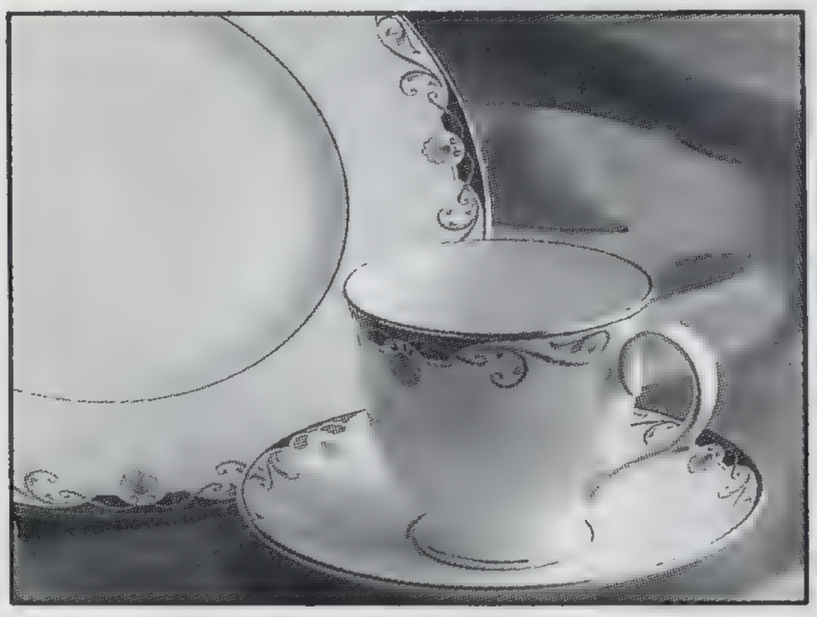

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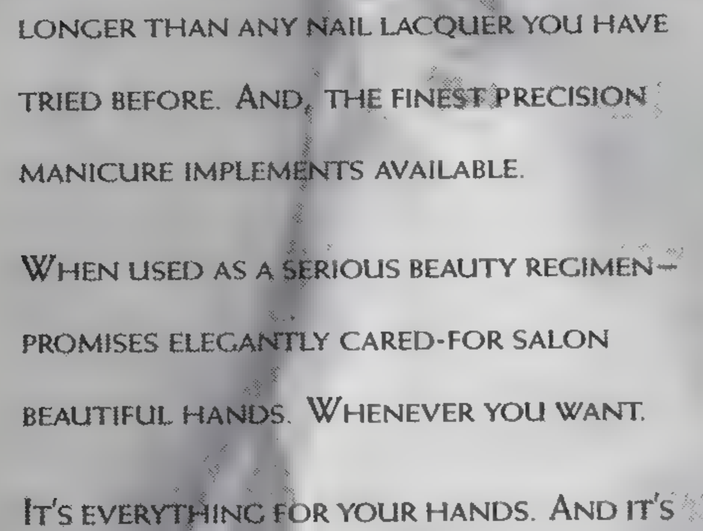

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PEOPLE ARE TALKING ABOUT...

(Continued) seen as a *serious* artist. He's the Rambo of the art world, torching formalism in one paragraph, then stopping to wipe his brow and offer a few platitudes about meaning and metaphor in the next. Schnabel tosses out esthetic dogmas as if they were one-liners.

If *C.V. J.* exposes the superstar as super drag, *Giacometti* (Abrams), a luxurious new book of photographs by the late Herbert Matter, is about the heroism of the artist searching for new forms of expression. Matter's book is a symphonic meditation on the achievements of the Swiss-born, Parisian-bred artist who was a weaver of Surrealist dreams until, in the years around World War II, he embarked on a quarter-century celebration of the human figure.

Matter's volume, which the photographer designed before his death in 1984, has the rhythm of an epic lyric poem. He begins by showing us the frozen Alpine world into which Giacometti was born; then he turns to the Parisian studio; then deeper and deeper into the work. Matter builds a whole world around Giacometti's figures. They are suffused in tones of sunrise gold, high-noon blue, and fearsome midnight black. They move in and out of focus—they can seem vague, miles away, and then, all at once, as if they're staring you straight in the eye. Matter's photographs put us in touch with the act of creation—the mystery of the studio, where the shifting of a piece of clay or the dragging of a brush across a canvas changes everything for all time.

Mercedes Matter—a distinguished teacher and painter and the photographer's widow—has contributed a long essay, much of it made up of quotes from Giacometti himself. More than two decades after his death, Giacometti had become an artist we took for granted. Herbert Matter's photographic odyssey puts us back in touch with what an artist does. "Each time I work," Giacometti said, "I am ready without a moment's hesitation to undo all that I did the day before because each day I have the impression that I see further." Mercedes Matter calls Giacometti's struggle Sisyphean. After looking at this lifetime of fully accomplished work, I'd call it "Sisyphus Triumphant." As for Julian Schnabel's *C.V. J.*—it's more on the order of "Bacchus Bombs." —JED PERL

JAPAN: THE FRENCH CONNECTION

That a Japanese insurance company paid almost $40 million for a Van Gogh won't surprise anyone who visits Paris in Japan: The Japanese Encounter with European Painting. This exhibition of brilliantly colored, exuberantly painted canvases reveals a long-standing Japanese passion for Impressionism and Post-Impressionism.
In the late nineteenth-century, Japan was emerging from several hundred years of self-imposed seclusion. Japanese art students, lured by the myth of la vie de bohème, flocked to Paris, where their work took on French accents as powerful as the japonisme of Manet, Degas, Toulouse-Lautrec a generation earlier. Ironically, the historic innovations of the giants—Cézanne, Picasso, Matisse—proved to be cruel models for the Japanese, who were struggling just to master the basics of Western painting; in their confusion, some tried out a new style for each canvas. And while certain genres—like the nude—were unfamiliar, some artists, like Kunishiro Mitsutani, achieved wonderfully fresh results. In "Scarlet Rug," 1932 (above), for example, he applied the most appealing qualities of Eastern art to the female form so beloved by Renoir, Gauguin, Modigliani. Paris in Japan opens this month at Washington University in St. Louis and travels to Los Angeles and New York City.—E.W.

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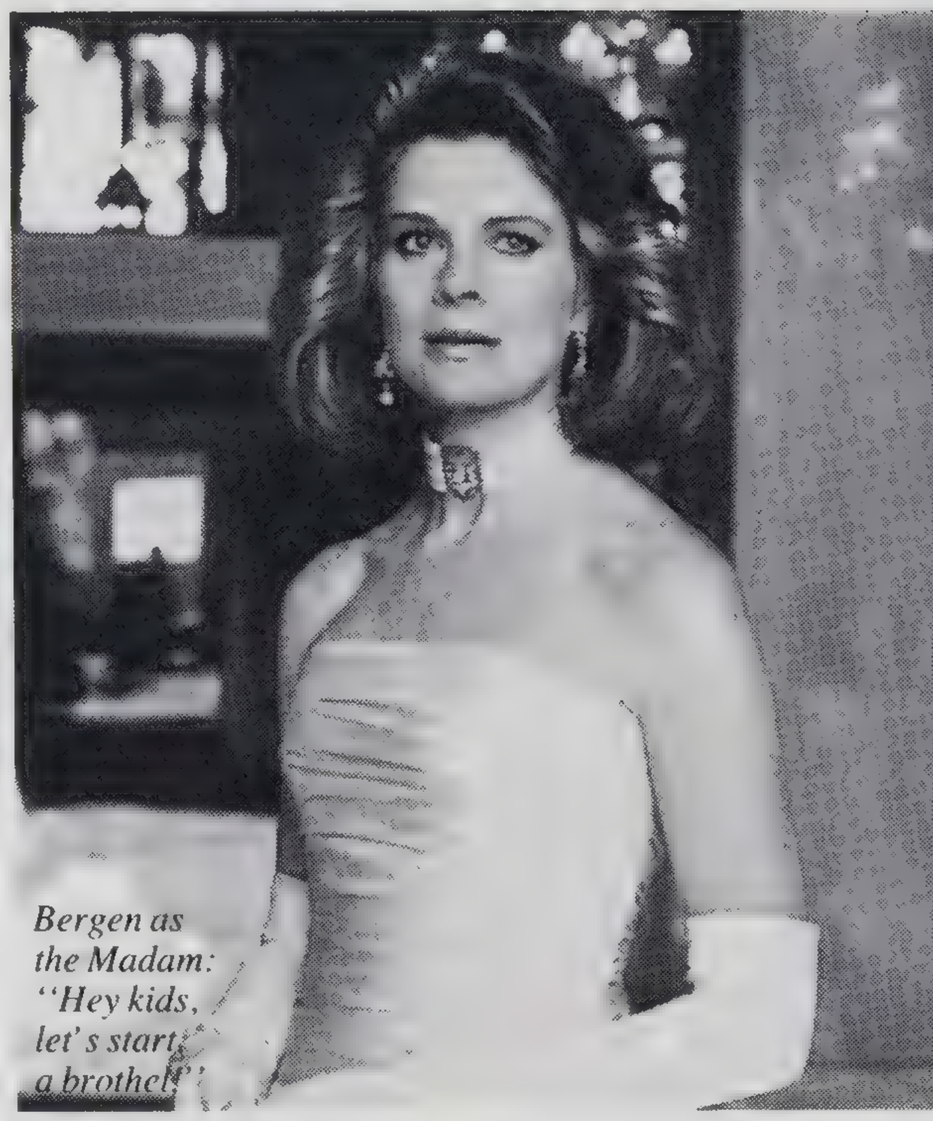
PEOPLE ARE TALKING ABOUT...

Pearls Before Swine Candy Bergen's ironic Mayflower Madam


Bergen as the Madam: "Hey kids, let's start a brothel!"

In *Mayflower Madam*, a CBS-TV movie about the unlikely career choice of real-life high-WASP socialite Sydney Biddle Barrows, Candice Bergen (*see page 428*) plays the role with supreme confidence. Her voice is throaty and commanding, her walk carefree but crisp. Even her pearls, her demure deb pearls, seem to attest, quietly but firmly, to her power, as mighty and unquestionable as a monarch's crown. The madam is an aristocrat, a fact Bergen treats with irony. The filmmakers, however, are not so sure. Sydney's ancestors came over on the Mayflower, you know.

O.K., she has no trust fund, and in the beginning of the film she's a buyer on Seventh Avenue, but she has blue blood, as blue as American blood gets. And she knows it. Sydney loses her job after questioning her boss's taste. She has an "attitude problem." After unsuccessfully pounding the pavement, she takes a job answering the phone at an escort service (it could happen to anybody). She sits in her linen dress beside her boss in his open polyester shirt. She's good at this because she was born to be good at things. When she decides her boss is an insufficiently benevolent pimp and starts her own escort service, she's good at that, too. She announces her plans the way Mickey Rooney used to announce a show—Hey, kids, why don't we start our own brothel? And the filmmakers admire her. In this film, Barrows has so much breeding, so much assurance, that she believes that running prostitutes is a perfectly decent thing simply because she, Sydney Biddle Barrows, has decided to do it.

There's a lot of talk in this movie about Sydney's drive, her independence, her determination to make her own way, all of it passing for psychological insight. But finally, it is blood that tells. To the people who put together this meaningless but perfectly pleasant film, Sydney is simply too classy to condemn. And Candice Bergen, as efficient as a general, tilting her jaunty nose at a Rolodex of johns, can almost make us buy it. But finally it is clear: she should have gone into real estate like everyone else. —CATHLEEN SCHINE

BRETT PACK Masterpiece Theatre's latest gaggle of witty Brit sophisticates

The Bretts, a new British series on Masterpiece Theatre, is funny and knowing. Set between the Wars, *The Bretts* gives a nod to *Upstairs, Downstairs*—it is about a family and its staff. The most prominent of the servants is a Jeeves-like butler (Tim Wylton) who is far superior to everyone in the house, a fact accepted by his employers with relative good grace. Which is quite something at the Bretts', for this is a house of theater people, of egos constantly bumping elbows.

Charles Brett (Norman Rodway), the head of the family, exists in a state of cheerful, self-conscious vanity and all the anxiety that comes with it. An aging leading man of the theater, he watches one son (David Yelland) star on the silver screen and the other (George Winter) write ghastly avant-garde hit plays. The daughter (Belinda Lang), a charming, vampy actress, claims credit for the play's success because she appears in it in her knickers. Mom (Barbara Murray), a musical-comedy star, thinks life is a Noel Coward play. This absurdly articulate family snipe at one another in the most good-natured ways. The Bretts would not have been a big hit at the Bellamy's proper dinner table, but they're immensely entertaining on TV. —C.S.

("PATA TV" continued on page 118)

Norman Rodway as the head of the Brett clan

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PEOPLE ARE TALKING ABOUT...

Broken Premises

PBS's New-Wave Sitcom

Home-wrecker Rosanna Arquette and John Stockwell in "Trying Times"

With *Trying Times*, PBS has discovered a new kind of sitcom—silly but not facile. The comedy anthology series, starting this month, has taken old, doggy sitcom premises—moving day, learning to drive—and taught them how to dance. One episode, written by playwright Beth Henley and comedian Budge Threlkeld, and directed by Jonathan Demme as an insanely calm slapstick, stars Rosanna Arquette as a girl who's meeting her future in-laws and accidently, bit-by-bit, destroys their house. The entire series, starring people like David Byrne and Candice Bergen, is terrific—casual, unpretentious, and brilliant. —C.S.

● **AIDS in the Suburbs** *Social position can't protect you from AIDS. This fact becomes startlingly clear in "Intimate Contact," airing this month on HBO, in which a well-to-do executive (Daniel Massey) contracts AIDS from a female prostitute, and his wife Ruth (Claire Bloom) struggles to reconstruct their lives. The couple's golf-club chums run for the hills; Ruth's new social marginality forces her to turn political and fight for the rights of AIDS patients. Bloom's inspired performance makes us believe Ruth's fury—and courage.—D.DeN.*

MENDING FENCES

The woman who saved Broadway's smash hit

Carole Shorenstein Hays

The Tony for best play went to *Fences* this year; its producer, Carole Shorenstein Hays, was seven months pregnant when she stepped onstage to accept the award. "I think I'm going to give birth right now," she said.

The thirty-nine-year-old is the daughter of San Francisco's most powerful real estate tycoon and biggest contributor to the Democratic party; *Fences*, the play Shorenstein Hays chose as her first solo producing effort, is a drama about poverty and rage in a 1950s black family. The play won the Triple Crown—the Pulitzer Prize, the New York Drama Critics Circle award for best play, and the Tony—as well as a stunning array of other prizes.

As a child, Carole Shorenstein wanted to be in a chorus line. "I was fortunate enough to know I had no talent, and bossy enough to know I could put on a show," she says. By the time she was in her early thirties, she co-owned and operated three theaters in San Francisco with veteran producer James Nederlander.

Last winter, she saw a Yale Repertory version of August Wilson's *Fences*, which starred James Earl Jones as a self-destructive garbageman. The play was brilliant, she thought, perfect for an inexperienced producer who doubted her own doctoring instincts. When it opened in San Francisco, the reviews were mixed. Shorenstein Hays sat down with Jones, Wilson, and director Lloyd Richards to rehash every line and move. When *Fences* opened in New York, Jones's character was made more introspective, making the other players more interesting, the ending, more tragic.

Shorenstein Hays is still looking for a show with a chorus line: "My heart and soul are in the glitz of the theater." —LEAH GARCHIK

("*PATA Theater*" *continued on page 128*)

Bottom: ANN RHONEY

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The Reich Stuff

A tough new *Cabaret* proves greasepaint really *does* roar

Two decades after its Broadway premiere, fifteen years after the film, *Cabaret* returns to the New York City stage this month with its glittering, horrifying vision of decadence set against the rise of Nazism in 1930s Berlin. No ordinary revival, this *Cabaret* has been extensively reworked by most of its original creative team—including director Harold Prince and choreographer Ron Field. What's emerged is a tough new production with a disturbing new realism.

Gone is the clichéd musical-comedy romance between free-spirited ingenue Sally Bowles (played here by Alyson Reed, star of the movie version of *A Chorus Line*), and her standard-issue-naïve boyfriend Clifford Bradshaw (Gregg Edelman). Instead, this late-1980s *Cabaret* magnifies the confusion and potential alcoholism beneath Sally's madcap glamour, fleshes out Cliff's homosexual past, and makes the couple's living happily ever after highly improbable right from the start.

Alyson Reed, Joel Grey, and Regina Resnik convince us it could happen here

Much of the sentimentality has also been stripped from the subplot that deals with the liaison between Fraulein Schneider, the street-smart landlady masterfully played by diva Regina Resnik in her first nonoperatic role, and Herr Schultz, her elderly Jewish fiancé. No longer is Schultz a cuddly, comic, everybody's-favorite-grandfather. As played by Werner Klemperer (who, ironically, was the bumbling Nazi Colonel Klink in TV's *Hogan's Heroes*), he's a totally assimilated German Jew. Considering himself more German than Jewish, he sees the Nazis merely as a passing aberration. After all, it couldn't happen there.

Ultimately, the brilliance of *Cabaret* lies in the seamless way it seduces us with its show-stopping musical numbers, then turns on us and forces us to face the ugly, uncomfortable facts. For Joel Grey, who repeats his Tony- and Oscar-winning role as *Cabaret*'s malevolent, provocative master of ceremonies, the message of the show is more relevant than ever. "It's frightening to realize that a lot of things going on in this play are out and among us," Grey says. "When we were in Philadelphia, a gigantic swastika was cut into the lawn of a Jewish country club. There's also the rewriting of the Holocaust as if it never happened. I think it's important now to have an entertainment that leaves you a little raw and bare. If there's a lesson in this show, it's about what comes of pretending, and looking away, and thinking it couldn't happen here. It's about people's not really paying attention to what's going on in their world." —RICHARD ALLEMAN

TAKE THE FREEWAY TO BROADWAY

Three of this fall's freshest theater "imports" are from . . . Southern California!

It used to be simple: New York City was the country's theater capital, Hollywood handled the movies. Now, all that is changing as Southern California comes into its own as a center for live drama. Witness three of the freshest, most original productions of the season in New York—all West Coast imports.

Stephen Sondheim's beguiling bit of children's theater for grownups, *Into the Woods*—starring Bernadette Peters—hits Broadway on October 29, ten months after its world-premiere production at San Diego's Old Globe. Directed and written by James Lapine (who, with Sondheim, created *Sunday in the Park with George*), *Into the Woods* weaves classic fairy tales into one plot, then looks beyond their traditional happy endings. Besides bringing us Sondheim in the highly melodic mode of *A Little Night Music*, the show dazzles with baroque special effects, serious magic, and quirky updates like a love affair between Rapunzel and a sexy witch, a Cinderella bored with her handsome prince of a husband.

Off-Broadway, the Minetta Lane Theater is playing host to John Godber's *Bouncers*, a British piece first mounted in the U.S. last fall by L.A. Theater Works. Directed by Ron Link, best known for his flamboyant staging of *Women Behind Bars*, *Bouncers* is a slice of Northern England nightlife brought to us by four bouncers in a blue-collar discothèque. Decked out in tuxedos, moussed-back hair, and white socks, the four become a cast of thirty, slipping effectively into the roles of the male and female patrons. *Bouncers*—with its blaring music, blinding lasers and strobes, Motown choreography, and slapstick interludes—comes across like an MTV version of *A Chorus Line* as it lays bare the hopelessness of England's lower-class youth.

Tamara, John Krizanc's multileveled melodrama of love, sex, and intrigue in 1920s Fascist Italy, will take over the Seventh Regiment Armory on Park Avenue—with interiors by Stanford White and Louis Tiffany—and transform it into a lavish Italian villa. Those attending *Tamara* receive "passports" admitting them to the life of the villa, where they drink Champagne, dine, and follow from room to room the actors (including Anjelica Huston) who intrigue them most. The ticket price Saturday and Sunday nights: $125, the highest in theater history—on any coast. —R.A.

"Into the Woods" with Cinderella's stepsisters

Top: DOUGLAS KIRKLAND/Sygma; VICTORIA JACKSON/HMS Bookings. *Bottom:* MARC BRYAN-BROWN.

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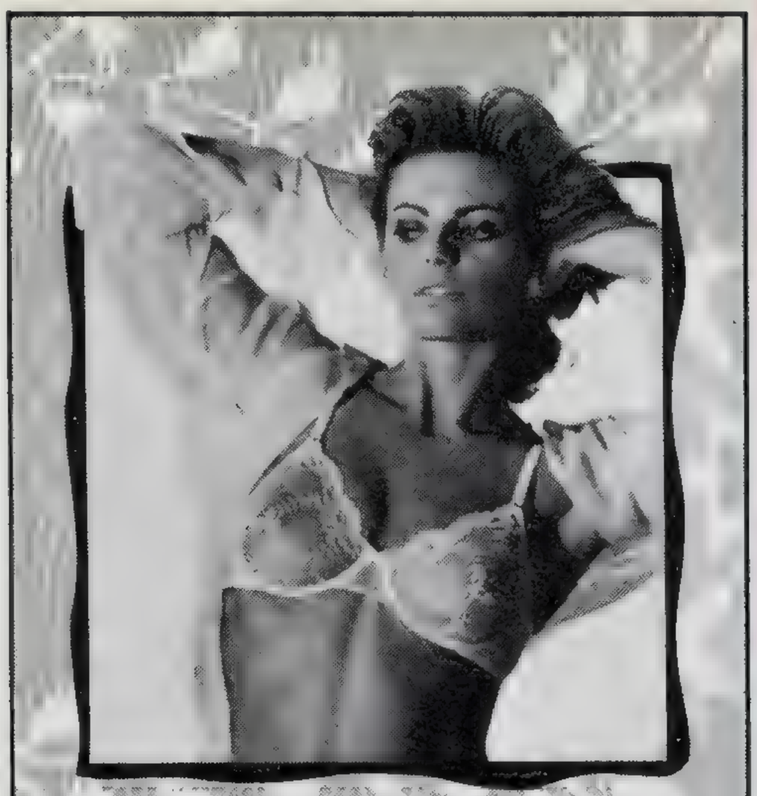

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PEOPLE ARE TALKING ABOUT...

Gottfried enters screaming

PSYCHO-NEBBISH

Gilbert Gottfried is about to become a household nerd

Gilbert Gottfried shuffles onto the stage hunched over, eyes squeezed shut, screaming. The audience applauds politely as Gottfried rants, "Stop it! Just stop it!" Long after they've stopped, he's still screaming, "Have some self-respect. Please, stop it." He screams through nearly his entire act.

The laughs straggle in at first. He's so offbeat that no one is really sure he's funny. He doesn't tell jokes. (In fact, he mocks the does-this-ever-happen-to-you school of comedy.) Instead, he does odd combinations of impressions: Elmer Fudd as Colonel Kurtz in *Apocalypse Now*, Jack Nicholson as Alice in *The Honeymooners*. And he tells little black-humor stories: "You know, I was once on a plane that crashed in the Andes. But I never ate a soccer player. Oh, sure, I brought one along just in case." By the end of the show, everyone is screaming—screaming for more.

Offstage, Gottfried steps into a room as if he were half-afraid someone might notice him and half-afraid no one will. "I'm a lousy interview," he warns me, and he's right. He doesn't answer questions; he delivers old borscht-belt punchlines: Where do you get your material? "The garment center." What are your career goals? "I want to be a fireman." Do you watch a lot of TV? "Generally, I only watch TV when I'm not getting laid. I watch a lot of TV."

Gottfried started his stand-up career at fifteen, and comedy seems to have hermetically preserved something adolescent in him. Gnomish at thirty-two, he worries about never having sex. It's easy to imagine him in high school, not as the class clown ("Class clowns grow up to be shipping clerks"), but as the quiet kid whose name no one remembers.

His days of anonymity, however, are over—done in by guest spots on *Letterman* and *The Cosby Show*, a cameo as the manic accountant in *Beverly Hills Cop II*, a Cinemax special, his first album, an upcoming movie with Bob Goldthwait, and interviews, interviews, interviews. "So ask me some questions, and I'll be evasive." —JEFFREY SHERMAN

Baby Love

Designer strollers cruise every shopping mall. Pre-preschools demand "interviews" with applicants who are barely ambulatory. Movies like *Raising Arizona* and *3 Men and a Cradle* induce abject cooing from otherwise sophisticated audiences. The kids of the 'fifties, who grew up in the 'sixties and 'seventies, are now parenting with a vengeance. It's a great time to be a baby.

This month, the venerable Smithsonian Institution in Washington, DC, responds to the current boom with *Generations* (until March 31,1988), a broad cultural survey celebrating birth. Spirit masks, manuscripts, dolls, infant carriers, clothing, and charms from more than ninety countries are on display. A wall-sized slide captures a !Kung San woman in the grip of labor; alone in the bush, she is forbidden to cry out. A continually updated computer board boasts pertinent population statistics. And, if you grow tired of looking, you can retreat to

one of several "listening stations" for an international earful of traditional chants, poems, blessings, even curses. Best of all are the over one hundred archival photographs of infants and young children being bathed, fed, fondled, and, in one way or another, worshipped by their adoring families. —LISE FRIEDMAN

Top CHRIS CALLIS. Grooming by Sadoo. Bottom SYLVIA PLACHY

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SHAPE-UP NOW

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Back on top?

When Mary Decker Slaney, at twenty-seven, retired temporarily from running in 1986 to have a baby, she held eight U.S. outdoor running records plus five world records. She still does. One of the fastest women athletes, Slaney was back on top one year after her baby was born. But for Slaney, now twenty-nine, the rewards and pleasures of becoming a world-class athlete have been offset by a history of injury and disappointment. In 1982, Slaney set eleven U.S. records—but only after enduring two leg injuries and a year recuperating from surgery. In '84, as millions watched her in the L.A. Olympics, Slaney fell on her way to the finish line.

Slaney remains undaunted; but experts wonder whether she can come back—again—to compete in the next Olympics.

To help Slaney reduce injury risk, Nike—her sponsor—tested Slaney's footstrike impact and found that she had the hardest footstrike of anyone ever tested—including elite male athletes—which may, in part, explain why she's had so many injuries to her lower leg. While biomechanic experts feel that changing her stride may help to lessen the impact, Slaney won't consider it; part of what makes Slaney such a good runner, she feels, is the way she hits the ground. Nike's idea: to construct a shoe that would help Slaney to run more safely and alleviate some of the strain on her weakened Achilles tendon. Result: custom-built Nike shoes that cut down Slaney's leg shock by almost 25 percent.

Once Slaney recovers from her most recent injury, she'll resume "normal" training: an hour in the A.M. of either water exercises, the NordicTrack, or a short run; three hours in the afternoon of warm-ups, stretches, and either a ten-mile run or hard intervals on the track. "To avoid reinjuring my Achilles tendon, I may increase rest days between workout sessions," she says. "But I plan on training as hard as ever. I'm still a young athlete, and I plan on running—and winning—in '88."

KNEE-PAD CRAZY

Exercisers' concern about knee injury is growing. Proof: the numbers of men and women now wearing knee pads or braces while working out to guard against injury. Do these precautions work? Not really. "Knee pads can protect knees from being bruised if you fall, but they can do nothing to prevent injury to ligaments," says Tom Wickiewicz, M.D., assistant clinical professor of surgery (orthopedic) at Cornell Medical College/Hospital for Special Surgery, NYC. "Nor are more supportive braces adequate preventive measures. They are designed to keep pressure off the knee *after* an injury has occurred and should be prescribed only by a doctor." To strengthen muscles around knees, leg lifts and weight-training exercises can help. Always stop exercising if knees start to hurt or feel sore. If pain persists, see a doctor. **(*"Shape-Up Now" continued on page 134*)**

Top DUOMO. *Bottom.* ROXANNE LOWIT

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Extensive research led Clarins cosmetic chemists to an unprecedented discovery to help aid in the prevention and reversal of the aging process. This revolutionary two-in-one product—DOUBLE SERUM "Anti-Aging" Total Skin Supplement. A natural first from France's leading skin care authority...to effectively boost skin's five vital functions to their optimum level of performance. Namely, skin's ability to regenerate, nourish, hydrate, oxygenate, and protect itself.

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As women ask for more variety in their workouts, gyms are expanding, adding programs that appeal to a growing range of exercise interests. Latest choices: quit-smoking programs, diet workshops, classes in stress management, cardiopulmonary resuscitation (CPR), and executive self-defense—growing in popularity among women who travel, work in cities. One place to learn, right: Madison Fitness, NYC.

ultimate gym

A gym of one's own—almost: The Aesthetic Institute, NYC, *above*, offers one-on-one workouts in trompe l'oeil splendor. Price? $10,000 to have the gym to yourself—three times a week for a year.

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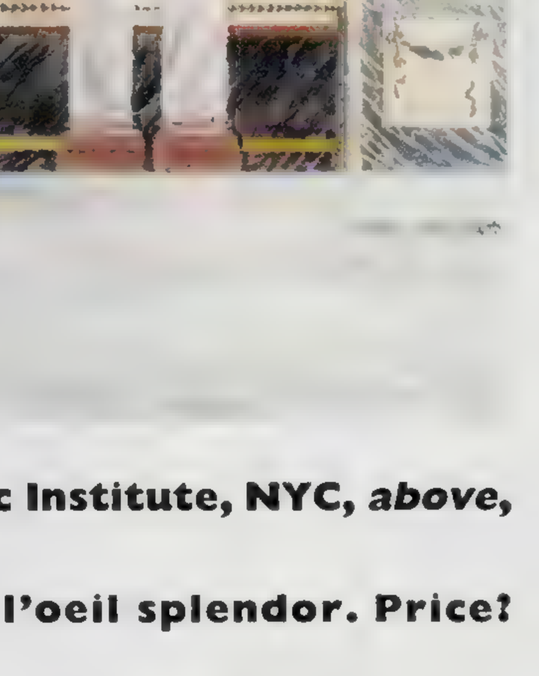

Just when we've been introduced to a shoe for every sport, along comes Nike's cross trainer, a multi-activity shoe, right. Designed for sports, from running to tennis, the shoe's sole is appropriate for all court surfaces . . . . Another bright idea from Rockport: next spring, they'll introduce a "walking" pump that provides more support and absorbs more impact than conventional high heels. —HOLLAND SWEET

Top ROXANNE LOWIT. Bottom LISA CHARLES

VOGUE, October, 1987

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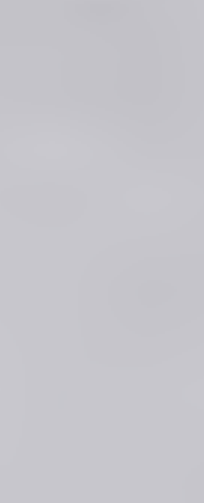

CAPTURE
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* Research by Christian Dior Laboratories in collaboration with the Pasteur Institute, Paris.

**U.S. Patent № 4,508,703 U.S. Patent № 4,621,023. © 1987 Christian Dior Perfumes, Inc.

BEAUTY Q&A

Cleansing skin: what's really needed . . . eye-brightener pros and cons . . . hairbrush hygiene

Q What is the difference between cleansing and sloughing products?

A Cleansers (soaps and lotions) remove excess oil, dirt, and dead cells from the skin; sloughing products (facial scrubs or masks) are designed to increase skin-cell turnover. Since regular cleansing has a certain amount of sloughing action, expert opinions vary as to how frequently—or even whether—a sloughing agent should be used.

According to Gary Dugan, Ph.D., of Avon, a sloughing agent should only be considered an *adjunct* to a good cleansing routine. "A mild facial scrub, used once or twice weekly, will help some women who have oily skin."

Patricia Engasser, M.D., associate clinical professor of dermatology, Stanford University—who spoke recently at a Neutrogena conference on this subject—does not recommend regular use of sloughing agents "since it is controversial whether or not they improve skin appearance or health. In addition, these products may prove irritating to some women's skin."

Using a toner also produces a sloughing action; and many women like toners because they give skin a fresh feeling. When overused, they can cause irritation. "Cleansing thoroughly but gently is the key to healthy skin—not rubbing the surface to remove cells. If you use a toner, once over lightly should be enough," Dr. Engasser says.

Irritating effects, says Dugan, usually come from using a toner with too much alcohol. "Unless you have oily skin, toner should not contain more than 20 percent alcohol; if skin is dry, no more than 5 percent."

Q Is it safe to use "eye freshening" drops on a daily basis?

A That depends on the type of drops, say experts. Many over-the-counter "whitening" drops contain vasoconstrictors—drugs that cause the eye's blood vessels to shrink temporarily. "If these drops are used daily, blood vessels may, in time, develop a tolerance to the medication. When a woman stops using them, she may have a rebound effect: her eyes may look redder than before," says Michael Newton, M.D., assistant clinical professor of ophthalmology, Mt. Sinai School of Medicine, NYC.

Another potential problem: "Most vasoconstricting eyedrops contain chemical preservatives, which can cause sensitivity or allergic reactions. Daily exposure can irritate eyes—which may make a woman feel she needs the drops even more often." For most women—with the exception of contact lens wearers, who should not use any drops without consulting an eye-care specialist—these products are safe and effective for occasional use to brighten tired-looking eyes.

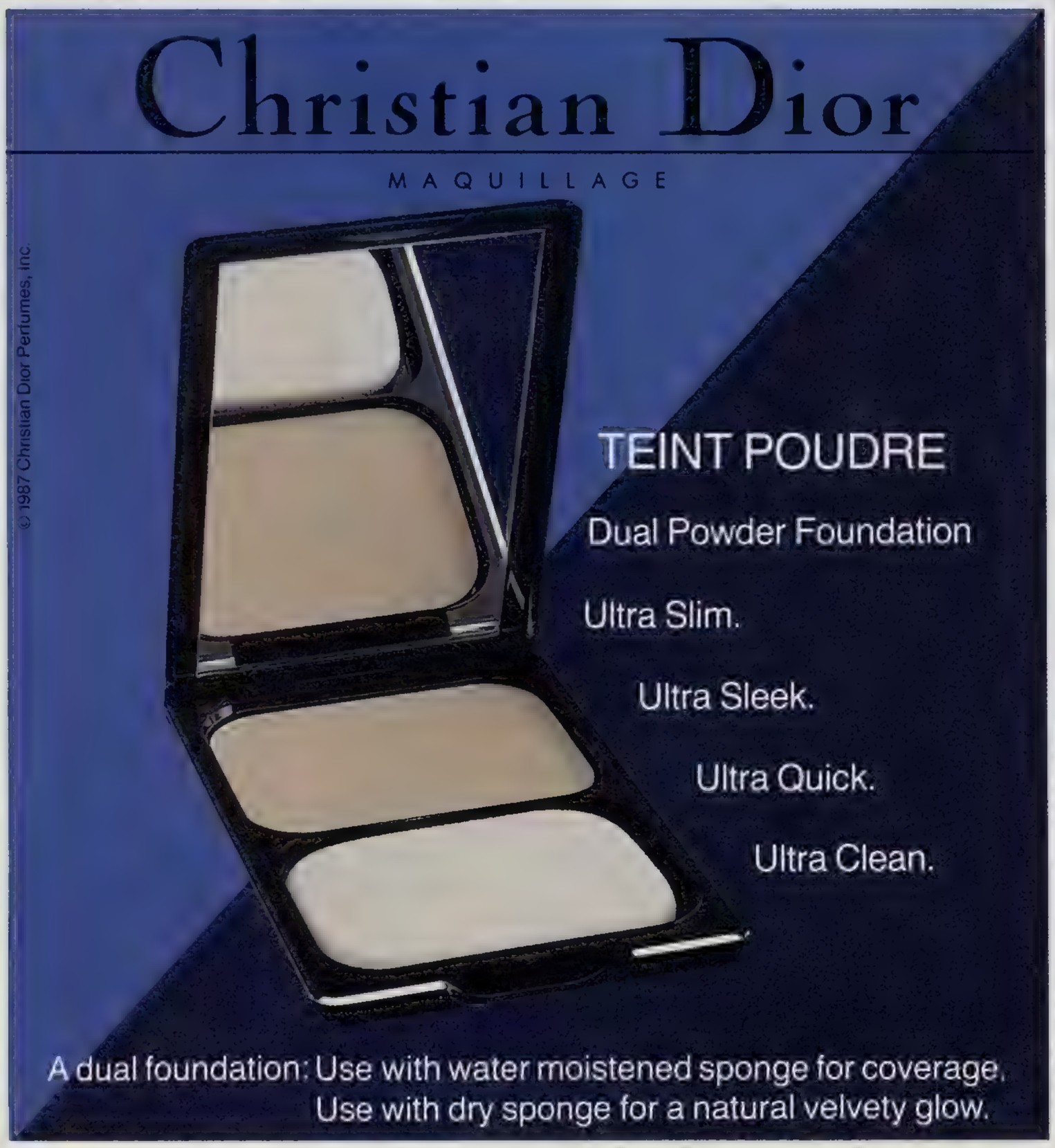
Perfectly safe for every-day use, on the other hand, are artificial tears or lubricants developed for contact lens wearers, according to James Aquavella, M.D., clinical professor of ophthalmology, University of Rochester School of Medicine, and a Bausch & Lomb consultant. "Although these products don't have a direct action on blood vessels, they can reduce redness and discomfort caused by environmental irritants or the desiccating effects of dry air." How to distinguish between different eye products? Ask your pharmacist.

Q What's the most hygienic way to clean hairbrushes, combs, and ornaments?

A According to Earle W. Brauer, M.D., vice president for medical affairs at Revlon, "The best method is a once-a-month soap wash to remove the oily residue and debris that build up on hair tools; this leaves them as germ-free as they need to be."

Remove all hair from bristles and combs, then soak tools ten to fifteen minutes in a solution of mild detergent. For plastic implements, a few drops of clear ammonia (which helps cut oil) can be added to the solution (not recommended for wood or ivory). After the soak, take a soft nailbrush and scrub teeth and crevices of combs and hair ornaments; for brushes, soaking should be sufficient. Rinse thoroughly with clear water, rub with a towel, then air dry.

Unlike hairbrushes, complexion brushes should be disinfected at each cleaning to prevent spread of bacteria on skin. After washing with soap and rinsing with water, rinse with rubbing alcohol, then air dry.



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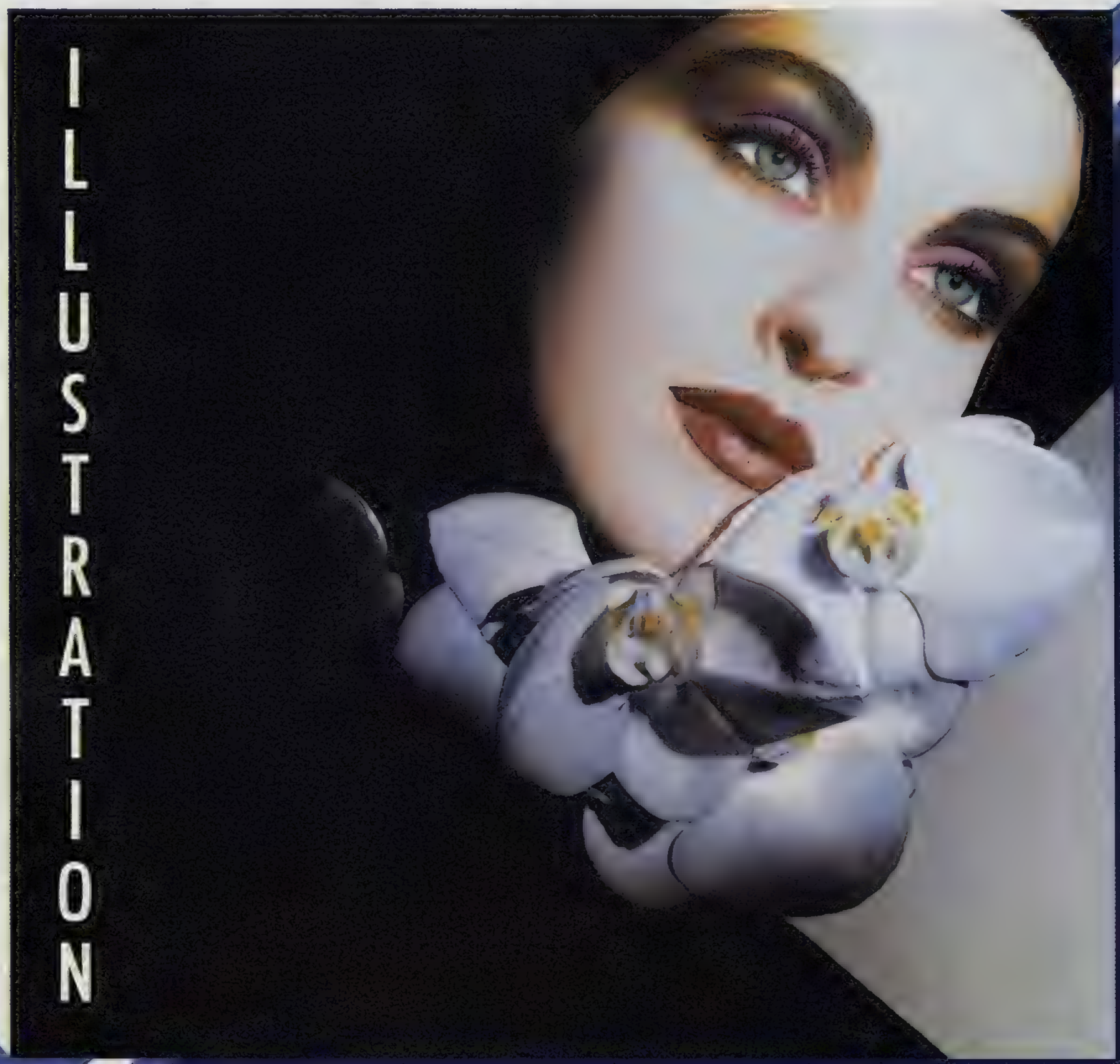

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A new face is drawn in the light of autumn. The mood is pure. The concept is novel. Eyes are a daring look of "Purple" graphically set off with "Melon," "Overcast Green" and "Spice" from the new 5 Colour Palettes beautifully called "Painting" and "Drawing." A trace of new Khol crayons very soft, very precise, underlines the eye with a contrasting accent in soft, half tone tints. Lips are a reddish brown with glints of gold. The new look for Fall expresses the elegance of line and proportion. We call it Illustration.

Linda Evans' dress by Nolan Miller. Jewelry by Harry Winston Inc.

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"She had a pork tyger in front of her, and it fit over her shoulders, a great flurry of

NORTHERN LIGHTS

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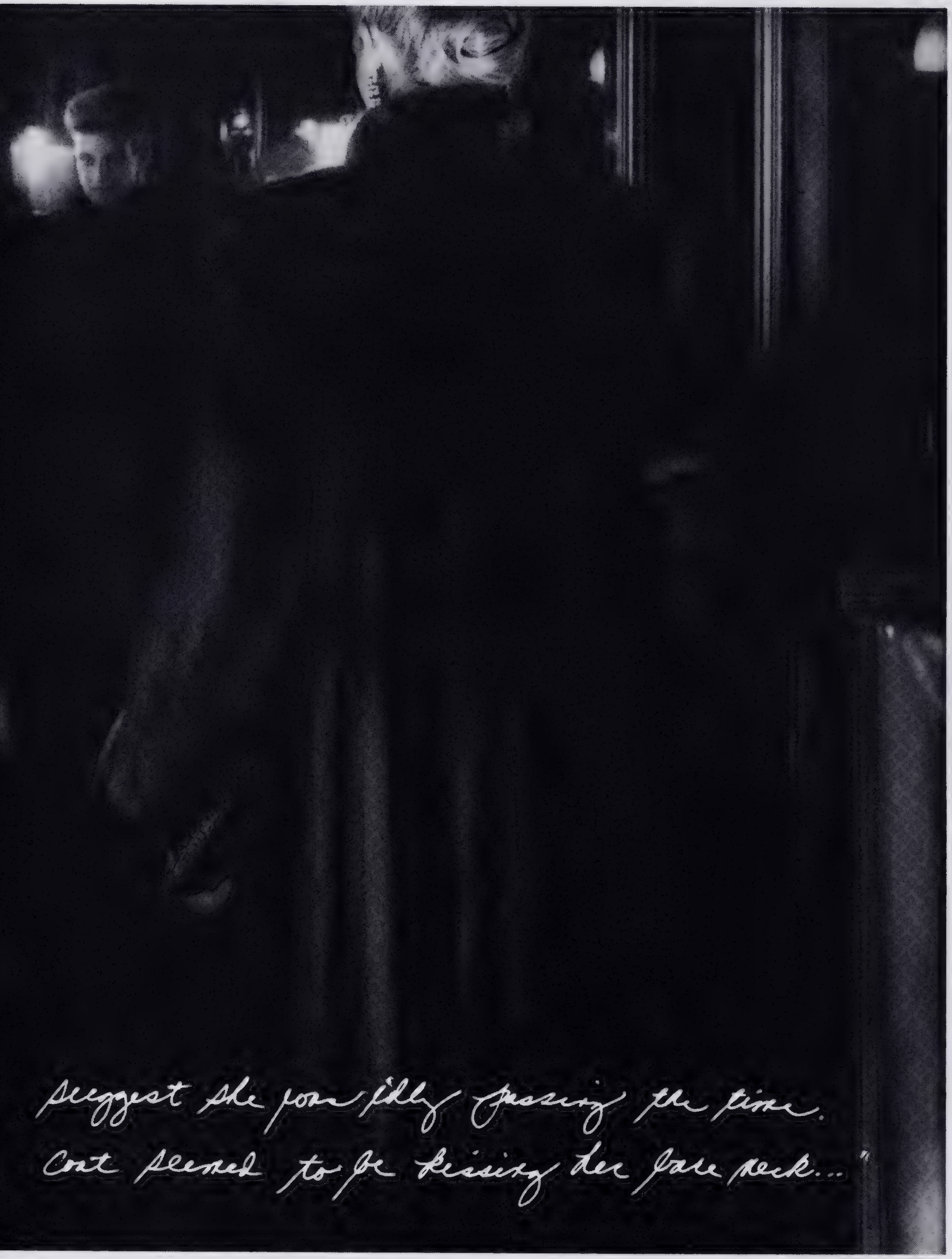

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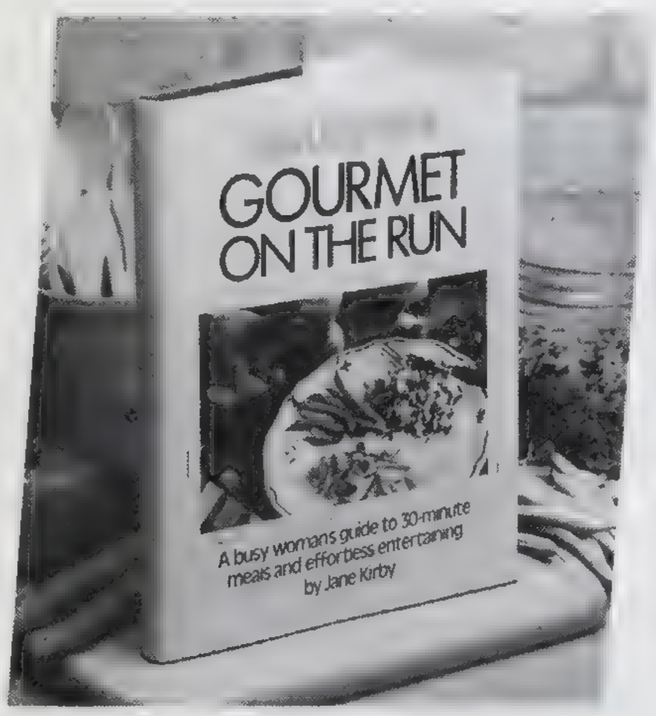

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MANAGING your money

BY MARION ASNES

MONEY ROUND THE WORLD

While the falling dollar may be cramping consumers' style, it has also made some spectacular profits for international investors, those hardy souls who buy stocks and bonds on expatriate exchanges from Madrid to Tokyo. The reason these financial Magellans have done so well: their profits were multiplied by the increased muscle of marks, francs, yen, and other currencies against the dollar.

The United States has much stricter reporting requirements for publicly owned companies and stronger prohibitions against insider trading than most other countries, so international investing has more risks than the domestic variety. Also, the weakening dollar, which boosted international investors' profits for the past two years, could strengthen again—especially if America reduces its trade and budget deficits.

For those who would like their money to go round the globe, but hesitate to invest in foreign stocks, there is now a fund that makes money-market-style investments internationally. Safer than an international stock fund yet more lucrative than a domestic money-market fund, Huntington Advisers' International Cash Portfolios earned a 12.5 percent total return (that's interest plus growth in value) from June 1986 to June 1987, its first year of existence.

Of course, the dollar isn't going to fall forever. "The global money market has its own cycles," says Huntington Advisers president Donald P. Gould. "When one country's currency is up, another's is down. Since it is based on short-term investments, a money-market fund can be flexible and move from country to country to take advantage of currency changes."

So far, International Cash Portfolios is the only international money-market fund open to Americans (minimum investment is $2500; IRA minimum, $1000). Shares can be bought through your stockbroker, or directly from the fund. There is a 1.25 percent sales charge. For more information, call 800/232-3310.

BEST-LAID PLANS

Anyone who has ever hired a financial planner has run up against an annoying fact: unlike lawyers, accountants, and stockbrokers, planners need no license or educational qualifications to set up shop. A dog walker, psychic, or carpenter who wants to moonlight as a financial planner has every right to do so; and it's up to the client to decide whether the planner knows what he or she is talking about. Until recently, a consumer who wanted to check a planner's credentials was on her own; but now, the International Association for Financial Planning (IAFP) is offering, at no charge, a directory of some of the most qualified planners across the country.

To be listed in the directory, a planner must have practiced full time for at least three years; satisfied educational requirements; complied with ethical standards; and passed a day-long written examination. According to Kim Arfman, IAFP spokesperson, the directory lists the profession's "cream of the crop." Yet, even customers who use the directory, she says, should interview several qualified planners, then choose the one whose approach and demeanor are the most comfortable.

To order the "Directory of Registered Financial Planners," contact the IAFP at Two Concourse Parkway, Suite 800, Atlanta GA 30328; 404/395-1605.

STOCKS—WHEN SHOULD YOU SELL?

During the first half of 1987, stock prices ran up to the top of the charts—and now, many investors are finding themselves richer than they were a year ago. Profits on paper, though, are different from money in the bank, so these same investors may be wondering whether to take the money and run, or to hang on and wait for greater gains.

According to Stephen Leeb, Ph.D., editor of "The Investment Strategist," a newsletter, each investment should be considered on its individual merits. "Ask yourself: Is this stock still a good buy?" Leeb suggests. "A stock can rise dramatically in price and continue to be a bargain. For example, in 1982, a share of Ford Motor Company cost $18, and at the end of July 1987, that same (Continued on page 152)

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MANAGING YOUR MONEY

(Continued from page 146)

share sold for $101.68. One's first instinct is that the stock was cheap then, and expensive now; but, in fact, the stock was a very risky purchase in 1982 because the company was losing money. Today, Ford is making big profits, so its stock is a safer bet.

"If you're not sure about your stocks, ask your broker whether she thinks they are 'fully valued,' " Leeb continues. "If she says yes, or if she calls your stock a 'high flyer'—Wall Street jargon for something trendy—it's time to sell what you've got while it's still hot, and put your money in something less expensive."

The one time an investor should reevaluate her investments as a whole is when a basic factor of the economy is changing, Leeb observes. "One instant trigger for reducing the percentage of your money that's in stock is a rise in interest rates," he says. "Economic conditions can shift rapidly, so an investor would be wise to scan the financial pages of her newspaper each day."

SAFE-BET BOND FUNDS

Although stock funds get the lion's share of attention in the press these days, the truth is that more money by far is invested in mutual funds that buy bonds. Instead of the long-term growth in assets stock buyers aim for, bond investors pursue interest income, paid regularly, that can be reinvested or spent. Bonds are considered a relatively low-risk investment; and U.S. government bonds are regarded to have no risk of default.

But that does not mean that bond investors can't lose money, as bond-fund shareholders learned this past April when a sudden rise in interest rates caused a corresponding drop in fund values. "The bond market has become tougher to call," says Christopher Boutross, a financial planning consultant with the NYC investment firm Janney Montgomery Scott Inc.

Boutross recommends several strategies that will help bond investors protect their money. "Look for a fund whose interest payments remain stable, even if its share value fluctuates somewhat," he says. Boutross suggests that bond-fund buyers think of their shares as a long-term investment, whose payoff, compounded by reinvested interest, comes after five to seven years of relatively steady growth.

Some general rules of thumb for bond-fund investors: Check the prospectus to determine the quality of the bonds in the fund (conservative funds stick to bonds rated A or better); be aware that the longer the terms of the bonds in your fund, the riskier it is; and don't be taken in by advertisements that imply that a fund's returns are "government guaranteed"—even though U.S. government bonds are totally safe, shares in a fund can drop in value if interest rates rise. ▽

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HAIR NOW

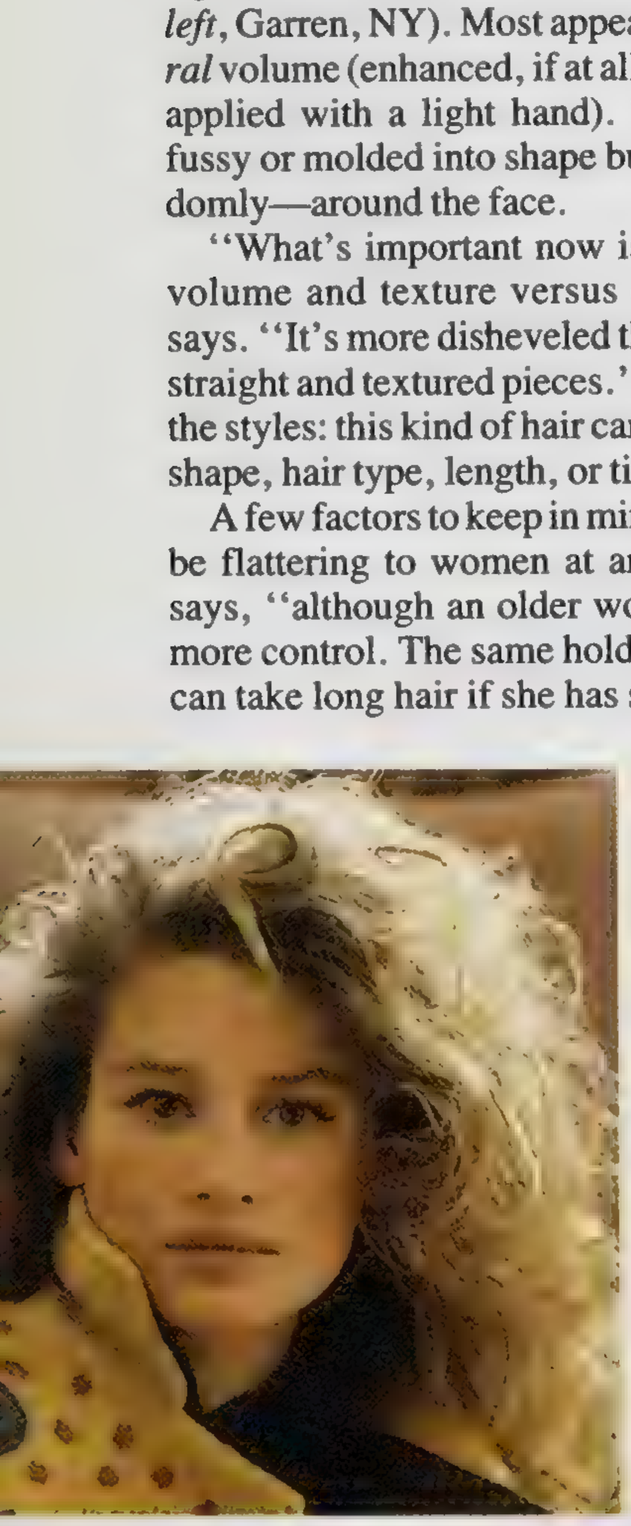
The '87 difference in style: thicker, freer, easier hair . . . and real volume, from roots to ends

THE WORD IS "TEXTURE"

Eliminate the word "texture" from your next hair conversation, and you've pretty much ended the discussion. After several seasons of squeezing gels or spritzing mousses into the hair, women are ready to focus on a more natural look. Result: a return to hair that's looser, freer, thicker—loaded with texture . . . like the looks on this page (*top*, hair by Bruce Libre for Jean Louis David, Paris; *top right*, Christiaan; *center and bottom*, Orlando Raphael; *left*, Garren, NY). Most appealing now is a sense of *natural* volume (enhanced, if at all, with a gel or setting lotion applied with a light hand). The notion: hair that isn't fussy or molded into shape but falls casually—even randomly—around the face.

"What's important now is a balanced look—overall volume and texture versus controlled curls," Garren says. "It's more disheveled than exact, a combination of straight and textured pieces." Hair rules are as relaxed as the styles: this kind of hair can work with almost any face shape, hair type, length, or time of day.

A few factors to keep in mind . . . "This sort of hair can be flattering to women at any age," Orlando Raphael says, "although an older woman would probably want more control. The same holds for a shorter woman (who can take long hair if she has some length to her neck). If she has long hair and picks it up, pinning it loosely but securely, it can work well."



Proportion is also important. "A jacket with a round shoulder can't support a lot of hair," says Garren, "but a broad-shouldered silhouette can."

Can you have it all? "If a woman perms her hair with a body wave," says Garren, "she has the option of having hair that's wavy and curly or textured and full.

TEXTURE PRIMER: NEW HOW-TOS

Adding volume to hair may be as simple as air-drying vs. blow-drying, assuming hair has some natural curl. If it doesn't? There are options.

- Twist small sections of wet hair into pincurls all over the head. Apply hair spray or setting lotion. When dry, brush lightly.
- After applying mousse to wet hair, let it air-dry. As it dries, "scrunch" roots with fingers—i.e., bunch it up between your palm and fingers, then push it up and out. Periodically, shake head from side to side and upside-down until dry. (Short on time? A blow-dry diffuser produces a similar effect.)
- Use a mini curling iron (about the thickness of a finger) on randomly chosen sections of hair.
- Get a perm—but not the poodle-tight kind. The idea is to avoid an ultra-neat appearance. (Annie Humphreys of Vidal Sassoon uses rectangular rods to give hair less uniform, slightly angled curls.)
- Try old-fashioned rag curls. Start with a setting lotion, then wind hair around a small strip of fabric. Tie ends together. Fluff when dry.

Top, NEIL KIRK; *top right,* ARTHUR ELGORT; *center and bottom,* PATRICK DEMARCHELIER; *below left,* FRANCOIS HALARD

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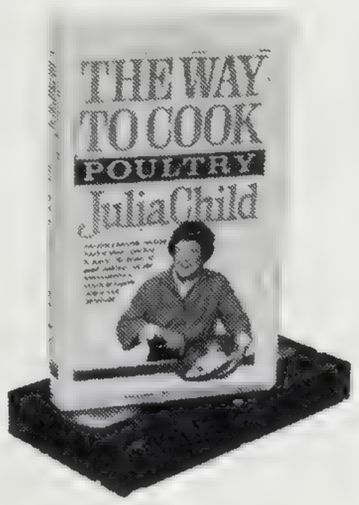

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horoscope

BY ROCKIE GARDINER

October's Astrological Weather: Despite an unnerving lunar eclipse on the 6th plus two unproductive weeks sludging through another retrograde Mercury cycle, October is relaxed and sociable, just like your basic Libra. Aries and Pisces might manage to upset each other on the 16th, but trust Taurus to act as peacemaker. Virgo and Gemini profit from Scorpio's wisdom, while Sagittarius and Aquarius are creative together. Leo finds a new and unusual playmate in Capricorn; only Cancer seems to get any real work done.

LIBRA September 23-October 22 Think big this birthday because Jupiter, in your house of partners, urges your nearest and dearest to be extravagant. A chance meeting with a neighborhood activist in the first week could inspire you to make a public appearance the weekend of the 24th, as your sense of fair play turns into a crusade against injustice. Schedule your more intimate occasions for the weekend of the 17th, when your Venus ruler meets up with Pluto's dark and brooding sexuality. An ambiguous family matter clears up at the same time.

SCORPIO October 23-November 21 Once your Mars co-ruler leaves overly critical Virgo on the 8th you'll be more inclined to accept your friends' peccadillos. As your social life becomes more varied this month, you could be swept up in a fund-raising effort. Take care to separate business and pleasure because flirtatious Venus in your sign exaggerates the sexual undercurrents of all new relationships. With Mercury retrograde in Scorpio as well, you might also confess your innermost feelings.

SAGITTARIUS November 22-December 21 You might stumble across the most unlikely person you've ever been attracted to, at the oddest moment during the first weekend. This month, as your Jupiter ruler complements Uranus in your sign, your more eccentric behavior predominates. Projects allied to video and publishing can be phenomenally successful. Friends rally 'round your flag, lending support during periods of doubt; one of them might help you unmask a con artist the weekend of the 17th.

CAPRICORN December 22-January 19 One of your better career opportunities might turn up in the second week when the Libra sun favors your Saturn ruler. Although the financial benefits may not be immediately apparent, the potential for dynamic leadership is. A family member might receive an award around the 17th. Plan a celebration party for that weekend, when Jupiter guarantees a huge social success. But save romantic *tête-à-têtes* for the last week, when you're in the mood for hearts and flowers.

AQUARIUS January 20-February 18 As the month begins, an unexpected house guest could precipitate an endless stream of social engagements. And while you might not be looking for another romance right now, you can't help being drawn to the mystery man you meet over the weekend of the 17th. When Jupiter favors your Uranus ruler in the third week, you could finally receive approval for the first-rate idea you had in June. If you must travel, return home before Mercury goes retrograde on the 16th.

PISCES February 19-March 20 The financial coup you engineer becomes your main concern for the first three weeks, as retrograde Mercury has you nervously retracing your steps and rechecking your figures. Although money may be ever on your mind, leave some room for romance the weekend of the 17th. That's the time one of your favorite illusions about your boss could be shattered. A stroke of good fortune in the last week promises abundant rewards around your birthday next winter.

ARIES March 21-April 19 If you're feeling rattled for the first ten days, blame the Harvest Moon eclipse in Aries on the 6th. Around the 16th, your spouse or business partner might talk you into an expensive proposition against your better judgment. Gracefully avoid signing any legally binding agreements until November 5th. In the third week, a co-worker helps you get to the bottom of a rumor emanating from the top brass. As the month ends, your perceptive intelligence attracts the interest of influential foreigners. *(Continued on page 162)*

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HOROSCOPE

(Continued from page 158F)

TAURUS April 20-May 20 Overindulging in little luxuries during the first week might damage your physical and fiscal well-being, but only a saint could resist Jupiter's inflationary effect on your Venus ruler. Office politics grow more intriguing once an irreverent Aquarian joins your faction; however, while Mercury is retrograde, don't take any gossip as gospel. You'll have a rare opportunity to strengthen your romantic commitment when Venus joins Pluto for an intensely passionate weekend on the 17th.

GEMINI May 21-June 21 This month, love and marriage go hand in hand; the question is, who gets yours? While your current romantic interest might suddenly want to set the date, a former flame could ask for a return engagement. Enjoy your dilemma, but don't even consider making a choice until your Mercury ruler turns direct on November 5. Accept all social invitations for the weekend of the 24th because a close friend's enthusiasm could suddenly lead to a profitable business partnership.

CANCER June 22-July 22 Your position at work might appear a bit shaky around the lunar eclipse on the 6th; but before Halloween, at least one of your innovative ideas earns your employer's admiration. Decorating projects and household repairs turn out to be costlier than expected; if possible, delay them for another month. During the last two weeks, you can successfully, and subtly, manipulate your parents into doing what you think is best for them, even if your siblings disagree.

LEO July 23-August 22 Taking a chance on love or gambling on a long shot might appease your spirit of adventure for the first two weeks, but for a more immediately satisfying experience, call your travel agent. Even a casual visit to out-of-town friends will have memorable moments. Opportunities to far exceed your present career objectives may appear when your sun ruler contacts Jupiter in the third week. However, if you can't get through to the right people, don't despair; remember that Mercury will move forward early next month.

VIRGO August 23-September 22 Family pressures subside until December. Financial matters that seemed finalized early in the month will have to be reconsidered after your Mercury ruler turns retrograde on the 16th. Although relations with your romantic interest grow more intense this month, you may not be able to articulate your feelings until the passion has peaked in the third week. In the meantime, your generosity toward each other knows no bounds; plan special occasions for the 7th and 18th, when benevolent Jupiter magnifies your mutual affection and admiration. ▽

VOGUE, October, 1987

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VOGUE

WHO'S WHO IN

american STYLE

THE PEOPLE, THE SUCCESS, THE IMPACT

the success of AMERICAN STYLE

AS BIG BUSINESS, AS A WAY OF DRESSING, AS A WORLDWIDE PHENOMENON

BY G. Y. DRYANSKY

American fashion has become a great American success story. Not just for a "classic" jeans/sneakers/sweatshirt way of dressing. And not only for the millions of dollars in revenue it generates each year. It's the story of innovative designers—from establishment names to new kids on the block—who are being recognized around the world. Designers whose work symbolizes key themes in a larger fashion picture. That "picture": American style—with a diversity, energy, impact all its own. On these pages, a look behind the scenes at what's happening...and why.

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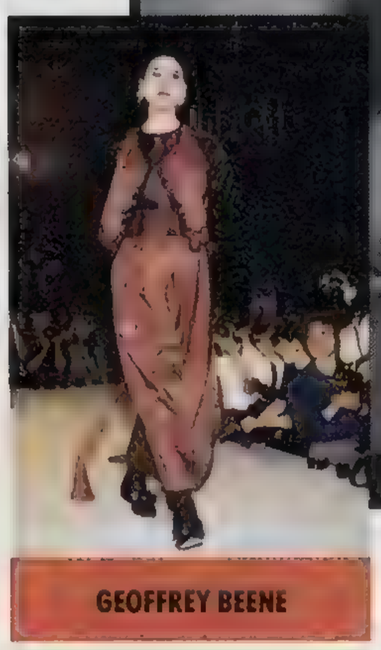
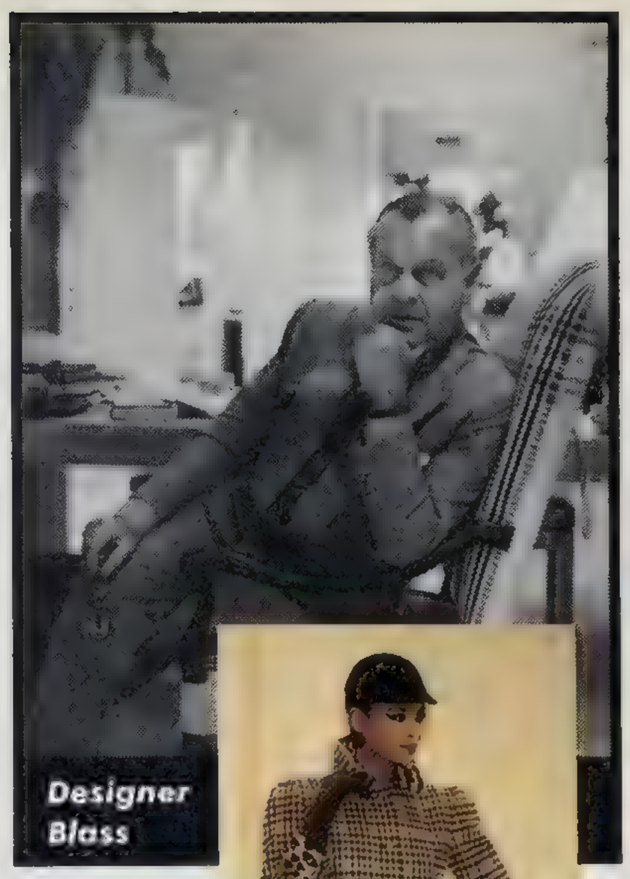
Designer Adolfo

ADOLFO



GEOFFREY BEENE

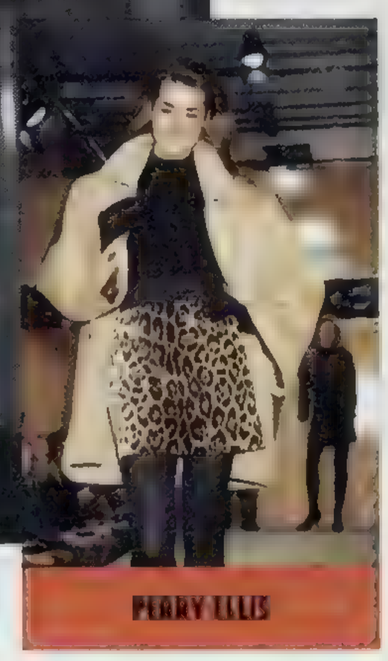
Designer Beene



Designer Blass

BILL BLASS

New Perry Ellis Team: Robert McDonald, president; Patricia Pastor, designer



PERRY ELLIS

Esprit co-founders: design director, Susie Tompkins; CEO Doug Tompkins

ESPRIT

the big guns

It seems hard to believe that the United States was a colony until the late twentieth century, when it came to fashion. No more than two decades ago America depended on European lights for fashion direction. It's true. But it's history now. The colony has become an empire of style. And right now, the worldwide radiations of the American Way of Dressing are stronger than ever.

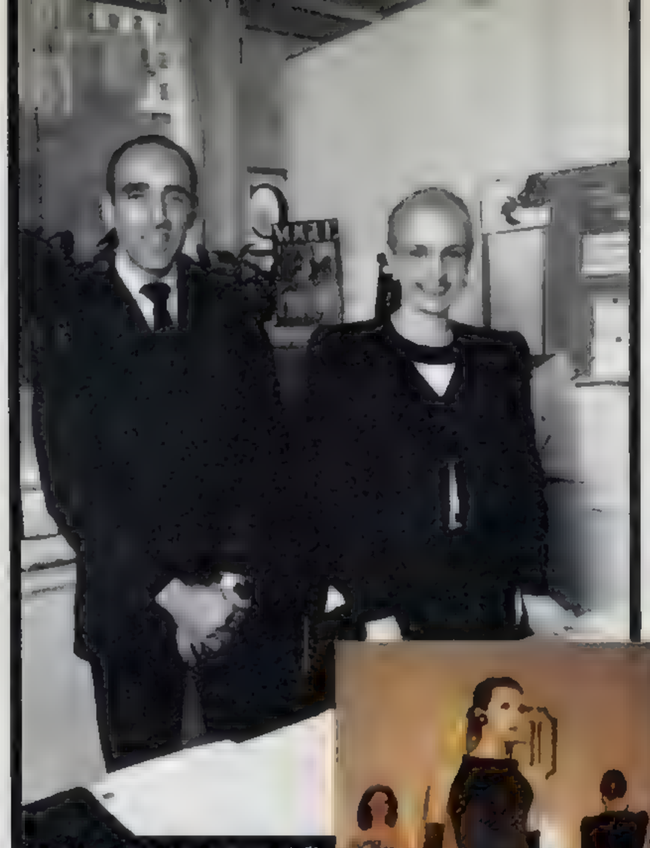
American style is reenacting the achievement of American art in the 'fifties and 'sixties, creating another milestone in the history of our culture. All this says a lot about America. In more ways than one, the fashion industry is very eloquent about contemporary America. Our civilization has been changing profoundly before our eyes, and its world of fashion is both expressive of the changes and involved in them. Designers have come an incredibly long way—their rise to fame and fortune is unparalleled in history. Stores have reinvented their fashion mission as well. Yet, no one has done more to create change in American fashion than The American Woman, that cultural heroine of our time who has changed and has wrought changes of vast import.

You can find focal points of worry about the American fashion business: static department store sales, economic difficulties here and there. Most worrisome is the decline of domestic manufacturing in the face of "offshore resources"—Italian and Oriental sewers and knitters, European and Far Eastern fabric mills and shoe factories. Yet, coming back to America as a native who has lived in Europe for years, I cannot help but be overwhelmed by the vigor of this paradigm of our culture that the American fashion scene has become.

The fashion world of the United States today is characteristically American not simply in the details of its product. It is American-scale business—Liz Claiborne, Ralph Lauren, and Calvin Klein head companies whose annual retail volumes approach or exceed a billion dollars. The personal fortunes of these people are comparable to the wealth amassed by the men who built industrial America in the nineteenth century. Calvin Klein and his business partner Barry Schwartz each are said to earn seventeen million dollars a year. They are two men in their mid-forties who were playing baseball together in the Bronx thirty years ago. Their stories are nothing if not a corroboration of the real possibilities of the American dream.

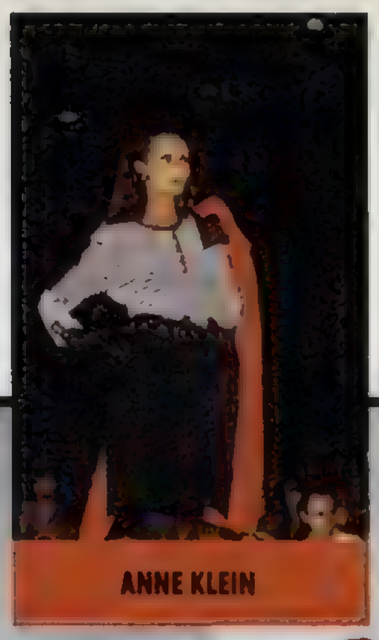
Not long ago the American clothing business was an extension of Eastern European ghettos. Today, America's fashion industry reflects the nation's yeasty ethnic mix. Its prominent or promising designers can be a native Korean, such as Cathy Hardwick; a Cuban refugee, such as Isabel Toledo; a black American, say Isaia Rankin or a Southern WASP named Geof-

(Continued on page 174)



Michael Pellegrino, managing director; designer Herrera

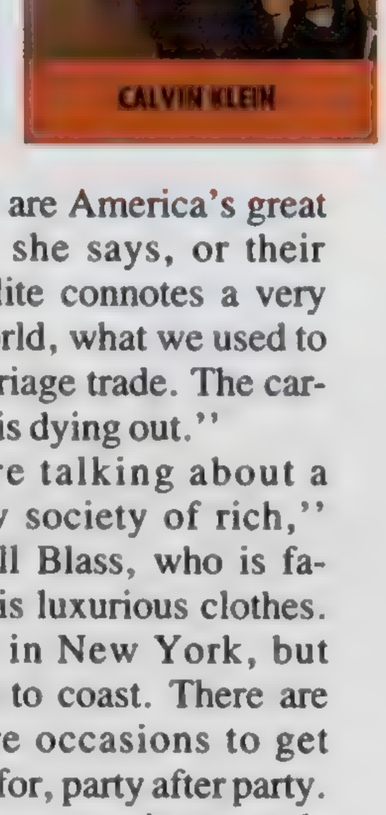
CAROLINA HERRERA



ANNE KLEIN

The Anne Klein Group: president Frank Mori; designer Louis Dell'Olio; chairman, Tomio Taki

CEO & designer Klein; Chairman of the Board, Barry Schwartz



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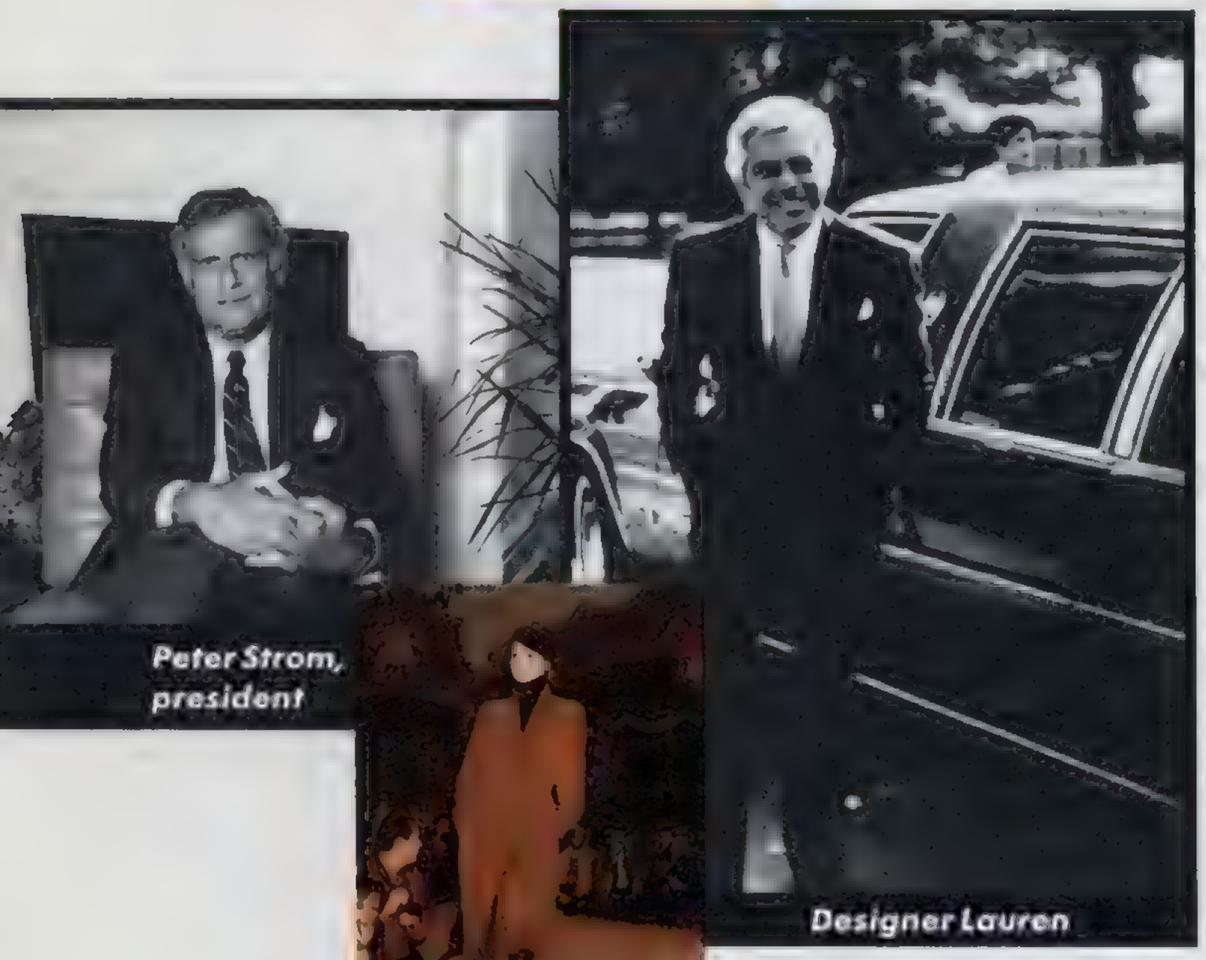

Peter Strom, president

Designer Lauren

RALPH LAUREN

Designer McFadden

MARY MCFADDEN

(Continued) frey Beene. And, you guessed it, into this mix is being poured Japanese money.

America's fashion industry is, above all, American because it matches America's almost unique double ethos of egalitarianism and the celebration of achievement. There is fashion for nearly everyone in America. And in a large part of American life: the same fashion for nearly everybody. This is not to say that America has lost the conception of "high fashion." On the contrary. The number and the size of new fortunes in the United States is probably unprecedented in world history. Henry Ford II reportedly once remarked that he made more money on one real estate deal with the self-made Alfred Taubman than his family had amassed up to that point. America's new rich aren't hiding from envy as the well-off are in depressed Europe. As they reach for social distinction, America's new rich pursue a calendar of charity balls, museum openings, and all manner of gala events.

Carolyne Roehm, whose designs for going out can cost as much as eight thousand dollars, notes that social life not only in New York City but in many American cities is full of events calling for that kind of splendor. She ought to know; she and her husband, Henry Kravis, who makes millions of dollars a year attending to leveraged buyouts, are part of the social scene. "Elite," she cautions, "is not a word I'd apply to my customers." They are America's great achievers, she says, or their wives. "Elite connotes a very rarefied world, what we used to call the carriage trade. The carriage trade is dying out."

"We are talking about a whole new society of rich," concurs Bill Blass, who is famous for his luxurious clothes. "Not just in New York, but from coast to coast. There are many more occasions to get dressed up for, party after party. Even in house parties, people wear elegant clothes and jewels." Carolina Herrera, the Venezuelan-born socialite who founded a successful business in New York City based on elegant party clothes, notes: "We have an event every night here."

There is indeed a big move to what Blass calls "important dressing." Yet in American day-to-day life, essentially the same fashion is worn by nearly everybody. It is hard to tell a secretary from an heiress on a Saturday afternoon. "The woman who wears my clothes," adds Blass, "goes to Banana Republic and The Gap like crazy." The success of such houses as The Gap and Esprit

(Continued on page 179)

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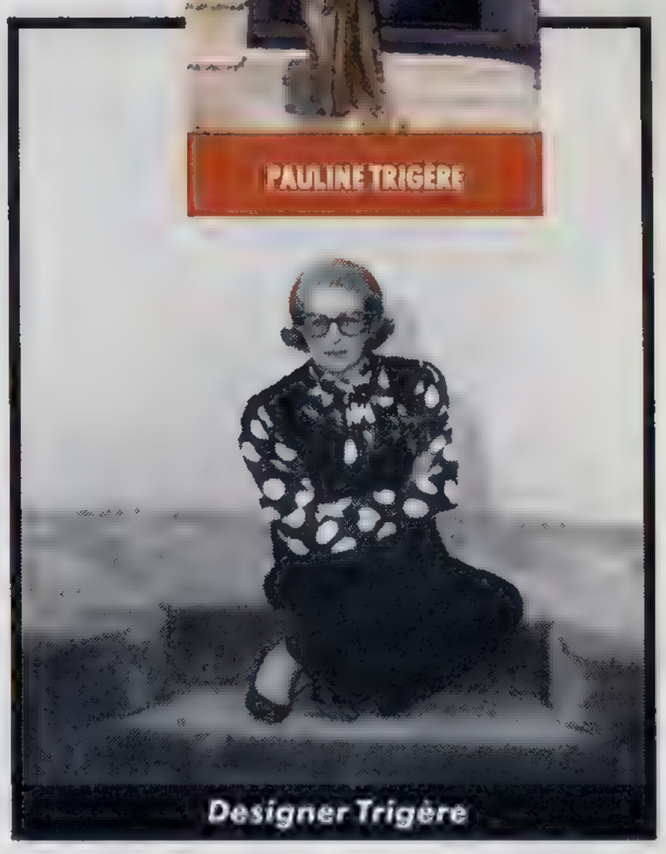

Designer Trigère

OSCAR DE LA RENTA

Gerald Shaw, president

ADRIENNE VITTADINI

Gianluigi Vittadini, vice-chairman & treasurer; designer Vittadini; Richard Catalano, president & CEO

NORMA WALTERS

Designer Walters

(Continued) proves that consensus has been established in America regarding taste, which has nothing to do with references to great wealth or to class rituals. The Nakash brothers founded Jordache in 1978 hoping to corner the 5 percent of the jeans market known as the "fashion" end. Now 5 percent has become 40 percent by their estimates, and Jordache, Lee, Levi's and Guess? are working hard inventing new subtleties in denim, because Americans want to look stylish at even the most casual moments.

Thus, the good fit at every point between American fashion and American civilization accounts for the vigor of this industry. Fashion in the United States is not an orphan dreaming of a princely life. I am talking about America at a time when the nation is preoccupied with political ineptness, a staggering national debt, and corruption in the world of finance; and I must sound like Voltaire's blindly optimistic Dr. Pangloss when I add that American fashion is vigorous because America, for all its problems, is vigorous. Yet riding the elevators of Seventh Avenue and Broadway to appointment after appointment, and talking to dozens of fashion-world figures not only in New York but also in Los Angeles, San Francisco, and Chicago, I think I have got not only a picture of an industry but a picture of this country that I no longer live in all the time. Pardon my optimism, but I see a relatively heads-up situation, all told.

My New York City street-inured friends will have to forgive me; but the Europe that they, in turn, visit as excited epicures is in far greater need of positive energy than America. As for fashion, Europe seems to me still a highly fertile realm of ideas. But Americans have shaken and expanded the whole terrain of style in dressing.

"We can't exist without going to Europe," admits Louis Dell'Olio, one of New York's most successful designers, who is responsible for the Anne Klein collection. "I make six trips to Europe a year."

The American designers go to sip coffee and inspiration in certain neighborhoods of Paris and Milan where fashion-conscious coteries hang out. They take note of people of mystifying leisure whose preoccupation in life seems to be "putting themselves together." Or, as Dell'Olio says he does, they pore over European fabrics for their principal inspiration. Yet, in contrast with the recent past, Europe no longer molds and dictates American designs. The predominant way of dressing in the world today happens to be the American way.

Once, a couple of decades ago, when I moved to Paris, my

(Continued on page 180)

PHOTO CREDITS, SEE NEXT TO LAST PAGES

coming on strong

(Continued) wife had a red plaid mackinaw. She wouldn't wear it, for fear of looking like someone transplanted from the prairies to the sophistication of Paris. It would be a cherished item today among the many young people in Paris who dress in used American clothing from the 'fifties and 'sixties.

Used American clothing is one of four roughly discernable styles of street fashion in Europe. Among the others is a jeans-sneakers-and-sweatshirt (known as "sweet shirt" in France) sort of look. Another group, known as the "Darks"—in English, if you please—among Italians, dresses in oversized black clothing to create a post punk, New Wave image. Important components of this look are used American tuxedo jackets, sportcoats, and raincoats. The fourth major group, the one with the broadest appeal, is what we call Preppy. The Italians call it the look of the *Paninari*, the "sandwich-eaters"—golden youths who feed on street food and save ample allowances for clothing. The French call it BCBG, *bon chic, bon genre*—the look of classic distinction. Classic distinction in Paris today, dear compatriots, is American style. Too bad we threw that mackinaw away.

It is interesting to learn that Henry Lehr, an Austrian-born American resident who owns a successful group of retail shops for which he designs very casual clothes, goes to Europe to see how the Europeans are reworking American casual clothing, so that he can in turn rework their reworkings for America. Millard Drexler, president of The Gap, the group of stores that brings what he calls the edge of "an attitude" to casual clothing, sends his people to Europe all the time. What they're fascinated by now, he says, is the suavity the Europeans can bring to the American idiom. Meanwhile, The Gap and Esprit have justifiably high hopes of expansion on European soil. It's intriguing the way this street fashion traces a circle, but the compass makes its first swing in the United States. America's fashion empire is the streets of the world, as far-flung as America's empires of film and music.

Yes, but high fashion or so-called "dressed-up" fashion is something different from what we're talking about. Street fashion is one thing, like street food, for which it is easy to grant America supremacy. Americans may well be burger kings, but haute cuisine, one could argue, is not their dominion.

From my observations, that argument is outdated, regarding both the fashion and the food. One of its corollaries, though, is the observation, usually couched as a reproach, that American fashion is commercial. American fashion, by and large, is definitely more market-minded, more hardheadedly aimed at a studied consumer, and less apt to gamble on a compelling idea or creative obsession than French or even Italian fashion. However, if I were the French, I wouldn't count on continuing to have the corner on fantasy.

There is a group of young American designers cropping up, plucky kids with nothing to lose, starting on shoestrings. Many of them will fall prey to the overwhelmingly negative odds against building a fashion business from scratch. Some of them will make it, though, and some will make it on a big enough scale to satisfy them on their very own creative terms. Creating in the gritty climate of New York City, they show signs of coming up with distinctly expressive fashion for our time. They are already on the open-to-buy list of such trendy European boutiques as Victoire in Paris. They may wind up giving the Parisian *createurs* the same run for their money that the California vintners have begun to give Bordeaux. I would like to say something in more detail about these young American fashion lights; but right now it is worth putting forth the suggestion that being resolutely "non-commercial" might be as unhealthy from a creative point of view as from a business one.

Let us concede that fashion has finally been accepted as an art form in our time. The fashion people in the past were never invited to the balls they made dresses for. Now, they have become the life of the parties. Ce-

(Continued on page 184)

Designer Cameron

DAVID CAMERON

Designer Hardwick

CATHY HARDWICK

DONNA KARAN

At Donna Karan: partner Stephan Weiss; designer Karan; Frank Mori & Tomio Taki, Takihyo Inc.'s president & chairman

PHOTO CREDITS, SEE NEXT TO LAST PAGES

DONNA KARAN
NEW YORK

©1987 THE DONNA KARAN COMPANY PHOTO D. PIEL DESIGN ARNELL/BICKFORD

THE AVENUE Omaha, NE *KNITWIT* Philadelphia, PA
THE GAZEBO Dallas, TX *GIDDING-JENNY* Cincinnati, OH
AVERSA Milwaukee, WI *JIMMY'S* Brooklyn, NY *BULLOCK'S*

CHARLES SUMNER Boston & Chestnut Hill, MA *NORDSTROM*
THE 24 COLLECTION Bal Harbor, FL *JAMIES* Nashville, TN
HARTLY Westwood, NJ *TOOTSIES* Houston, TX

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AD. DIR: PAUL MARCIANO PHOTO: WAYNE MASER

Guess Marciano

FOLEY'S

Designer Kors

MICHAEL KORS

MARY ANN RESTIVO

Designer Restivo; Bert Reifer, executive V.P.

At Carolyne Roehm: chairman Crawford Mills; designer Roehm; president Don Friese

CAROLYNE ROEHM

(Continued) lebrities. The world encourages them to express themselves in the clothes they create; yet their art is an applied art, still applied to the backs of women. A pertinent thing about interesting women today is that, free of some of the old imperatives of appropriateness—the white gloves, the feathered hat—they are unwilling to exchange all that for being some designer's sandwich board. Interesting women want to express themselves, in their clothes as in other ways.

For the "individual" woman, there has to be a basic versatility in the clothes, an openness to options, a fundamental simplicity, finally, which allows things to get more or less complicated or formal as a woman seeks to make them. These descriptions fit what are often called "commercial clothes" or "basic clothes." They suit the shared creativity between designer and wearer, what interesting dressing is about now.

There was a period when French couturiers felt they were drying up because they dressed a coterie of rich women and didn't have enough contact with the world beyond. They thought they solved their problem by starting up ready-to-wear in the late 'sixties. Now because of limited volume and consequent high cost, their ready-to-wear puts the designers back into the service of a coterie—either of rich women or of fashion groupies. Such a state of affairs does not promote profound and significant creativity in fashion.

It is a pity that there is not, except for the very casual American-inspired clothes, any vigorous mainstream fashion in Europe. No Liz Claiborne or Ann Taylor on the horizon. There are relatively expensive boutique clothes, and there are jeans and "sweet shirts."

There was a time when the Paris secretary would scrimp on lunch to buy a little something to look chic in. Nowadays, when you walk into an office there, you find the secretary in plain blue jeans. They cannot be chided for "dressing for success," yet they are not dressing creatively either. Young mainstream Europeans have abandoned "dressing up," I think. Interesting low-budget clothes are hard to find. You can argue that the liberalization of all sorts of European formalities in 1968 explains an unwillingness to go beyond the most casual dress in everyday circumstances. I'd argue, though, that the sloppiness you find, off the fashion-hunters' narrow paths, represents a demoralization of broad import. I'd also contend that Europe's design elite, by not building a powerful mainstream fashion business, has contributed to the general depression.

In this context, shall we call Christian Lacroix, say, a greater designer than anyone in America? Define "a great designer." By his influence? Over a season of collections or on society? I am waiting to see any European designer today mold the look of a time in history the way André Courrèges once did, as Yves Saint Laurent once did, in the 'sixties when Europeans began moving toward greater hope, greater mass prosperity, and more democratic living. Their fashion spoke for their society. The great, stimulating transformation of the 'sixties bogged down in Europe a decade later, and a lot of "forward fashion" became detached reverie.

With all that is wrong about America's 'eighties—greed, yuppies, the deficit, AIDS—I'm convinced this time will go down in history, along with the 'sixties, as a time of colossal accomplishment, of which American fashion is not just a reflection, but an embodiment. The incredible success stories in American fashion are part of a deep-reaching pattern of advancement. Women in American fashion have made successful careers by designing for women like themselves.

"I grew up with my customers," notes Linda Allard, who has designed for Ellen Tracy over the past twenty-five years. During that time, the company's focus has passed from "junior" toward what the industry calls "bridge," a price point just below very expensive sportswear.

People of new fortunes are designing for their peers, but they are also doing creative, expressive clothing for what used to be perceived as a sort of lumpen-petit-bourgeoisie called "Middle America." Middle America has experienced upward mobility toward more enriched living, and I think there is more in store for it.

Dr. Pangloss speaking? Too glib, this optimism? Well then, listen to someone else who came in from the outside, a hardheaded businessman, Tomio Taki. Taki is one of the Japanese putting money behind their optimism about America. He comes from seven generations of clothing makers in Japan. Twenty-six years ago, Taki transformed his family company, Takihyo, from its traditional role of kimono suppliers. It now accounts for a billion dollars a year in wholesale business, and Taki personally owns almost all of Anne Klein as well as Anne Klein II,

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JORDAN MARSH—BOSTON
MAAS BROS./
JORDAN MARSH—FLORIDA

GEOFFREY BEENE

KNITWEAR

CAROLINA HERRERA®

NEIMAN MARCUS

MARTHA
Palm Beach

LORD & TAYLOR

Chris Eggers

ROZ & SHERM SARA FREDERICKS SAKS FIFTH AVENUE

Boston

(Continued) which together account for one hundred and thirty million dollars in wholesale volume. He is also the backer of Donna Karan, the former designer for Anne Klein, who started her own collection two years ago. It is now doing thirty-one million dollars a year wholesale.

"America has created a vast number of middle-income people in the past fifteen years," Taki contends. "This fact is the basis of our business." Taki also ventures that the amount of money spent by the American public on clothing has more than doubled in the last fifteen years.

Fashion has thrived on this receptivity, not simply in dollars but in creativity as well. Interest breeds effort, and today, Americans' interest in fashion is more far-reaching than ever. The number of American fashion journalists has multiplied exponentially. "I remember when there were twenty journalists at the collections," notes Pauline Trigère. "Now there are two hundred." Every reasonably sized American newspaper seems to have its own fashion staff, people who go to the collections in New York, and then off to Europe as well. You wonder why the American designers, aware of this, don't present more theatrical, less "down-to-earth" collections than they do—the kind of brash pageantry you sometimes see in Europe. I venture it's because the American audience has grown to expect more than that. There was a time when fashion clothed the rich and titillated everyone else. News of a wild fashion collection was sometimes a bit of a balm to the non-wealthy. If they weren't so prosperous as the rich, they at least weren't as crazy, either. In recent years, though, the term "life style" has become part of the vocabulary of nearly everyone in America, even of people who in the past might never have thought they had a right to style in their lives. We have lived through great expansive changes in The American Dream, and these changes have offered fertile territory for creativity in style.

In this context, I remember a conversation not long ago in Marion, Massachusetts. A true green-blazer sort of town, Marion has been a resort for generations to Saltonstalls, Amorys, and the like. My interlocutor was a gentleman of that milieu. A Yale man, blue-eyed, sandy-haired, lean and wiry in his Madras Bermudas. He was born into stock-market money, married more, had been a broker in a gentlemanly sort of way, and was now spending a lot of time on his collection of vintage automobiles. At one of the car buffs' meetings, he had encountered Ralph Lauren, who is also an automobile collector.

"You know," my acquaintance said about the designer, "he was very down to earth. He spoke to me without any kind of snobbery at all." In the man's voice, there was sincere awe.

"Ralph is nothing if not a dreamer," Lauren's business partner, Peter Strom, says about him. Lauren was a Bronx boy who dreamed the American dream of WASP self-assurance and elegance. Something else happened, though, during the years Lauren made a fortune marketing his dream. The dreamer himself became a new dream.

If I recall rightly, Lauren once told an interviewer that he wished he'd gone to Yale. Or was it Princeton? Had he been able to go to Princeton, he might have been there with me, as an undergraduate. Like me, he would have been among the "ethnics" who were beginning to tread increasingly on the lawns of that side of Paradise. I remember my first trip to see the campus. It was like going back into the 'twenties of Fitzgerald. Students were wearing tweed caps and Shetland sweaters, clothes you rarely saw elsewhere. It would not be long before they would become everyman's Ivy League look, proto-Polo. I sat outside the office of a member of the Admissions Committee and heard him talking on the telephone.

"Got to hang up," he said, "I've got this Polack waiting."

I don't happen to be of Polish background, but my interviewer was not attuned to all the nuances between one kind of an alphabet-soup name like mine and another. In any case, he let me in. Princeton, to its credit and as a sign of non-sclerotic intelligence, was opening itself to new images of America.

I took time from my recent meetings in the fashion world to attend my son's graduation from Harvard College. In the Yard I'd known as a graduate student, the departing seniors marched by in their caps and gowns. They looked like they'd stepped out of the ads for the United Colors of Benetton. Harvard Yard wasn't filled with this kind of mix when I'd known it. I thought not of the Benetton family but of American fashion folk—of the late Willi Smith who gave American dress his own high note of jazz. These people and the people parading through the Yard are the faces of an America whose social texture has been greatly enriched.

The new forces entering the scene of American clothing design have such names as Kors, Osuna, Toledo, Morgenstern, and Isaia. They are not bringing with them specific cut-and-dry ethnic idioms, they are more

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RONALDUS SHAMASK

Designer Shamask; president Murray Moss

Designer Vass

JOAN VASS

WilliWear president, Laurie Mallet

WILLIWEAR/WILLISMITH

PHOTO CREDITS, SEE NEXT TO LAST PAGES

ADRIENNE VITTADINI

ESPRIT
JEANS
Available at Esprit Stores.

Photography: Image Source, Still Life/Dana

Kate Orr, Dallas, Texas, Age: 16 Prep School Student, Avid Soccer Player, Ballet Dancer, Amateur Photographer, Successful, Independent Woman.

(Continued) creative than that. What they have, in their diversity, is an ease with fashion diversity and, in particular, with new ideas of what goes when. Among these designers are the "rock musicians" of fashion, people such as Stephen Sprouse and David Cameron. They are bringing spice to a nation that once considered spice lower class. Most wonderful of all perhaps, they are making dressing with humor acceptable at fine occasions.

On that last point, these designers resemble an immigrant to American fashion of an earlier generation, Giorgio di Sant'Angelo. Giorgio, famous for his panache at wrapping and tying together colorful and bold fabrics, is an Italian from a very classy family who was reared mostly in Argentina. He likes to repeat what his noble grandmother used to say: "A queen doesn't have to be chic. She has to be amusing—a little above everything."

"Fashion, if it is moving further and further away from built-in obsolescence, remains an adventure. It would just be boring clothes, otherwise"

Panache is an aristocratic trait. It belongs to a class with the self-confidence and also the taste to overwhelm by brilliantly exceeding conventional taste. Panache is what we have traditionally admired in certain Europeans. The new wave of American designers is reaching out to women with panache.

Who can talk about new America, though, without talking about the New American Woman? As we all know, the American woman is different from what she was in so many obvious and less-than-obvious ways. She has new power in life and also new power over her life. She also has far greater discernment. The American women I speak to seem a lot more curious than men. They want to know things in detail. When it comes to clothes, they understand their needs in detail. They know, as they say, what works for them. They can be tempted; they cannot be dictated to.

"My customer has been through it all," says Donna Karan. "She's seen short skirts and long skirts. She probably has it all in her wardrobe. But she can't be manipulated by fashion. She is very worldly."

Short skirts were stirring fashion when I conducted my interviews, but no one on Seventh Avenue seemed panicked by the likelihood of a risky new change. "The consumer is much more educated, much more individualistic," Tomio Taki points out.

It may seem a paradox, but it's still true. The American Woman is the world's most stimulating force for new fashion. She is also the greatest force for fashion conservatism. It is she who—to put the matter in a way that sounds negative but isn't—has done the most to make pure fashion old-fashioned.

Whether they're in Victoria's Secret lingerie, or the latest Lee's or Levi's specially shaped for women, American women are as interested in getting the most out of their awakened birthright of sensuality as they are in their acquired right to get ahead in business. I can remember when American newspapers were full of ads for such a thing as a "housedress," which housewives wore at home, when there was no need to "dress up." Gone is the housedress. Gone is hanging around the house.

Because the American woman needs fashion all the time, she is a great stimulus to designers. Because most of her favorite occasions no longer call for a sort of ceremonial pageantry, she encourages conservatism in the best sense: the development of a style, the development of her own style, whose elements she can continue to find for her wardrobe. The wardrobe is the thing, and yet this wardrobe is something she needs to refresh. Something not to replace, but constantly to revise.

A couple of years ago I was a bit put off by all the "dress for success" suits I saw around Manhattan. Now, that look seems to me in retreat, even at the lower end of the business ladder. Today's American women seem to want it all: they are vying with men in business, but they're not ready to adopt the uniformity men seek in dress in exchange for the sensuality, the esthetic pleasure, and the freedoms inherent in fashion, as fashion is properly conceived.

How is this woman of America perceived by the designers? Their descriptions are remarkably similar whether they serve women who are rich or those less than rich.

She is physically fit and no longer easily accepts the changes time can work on her looks. Nor does she, past a certain age, assume a conventional look of maturity. "When I first went to Europe in 1971," recounts The Limited's Verna Gibson, "I saw many women over forty. How terrific they looked! In our country, then, there was a pretty major age stigma: when you reached a certain age, you looked a certain way. That's over."

"Today there is no particular age," Cathy Hardwick concurs. "It's the shape you're in and your mentality."

Carolyne Roehm points out: "My customer is an active woman whether she's working or in civic activities. She's physically in good shape."

"It's a size not an age," says Bill Blass about the look of his clothes. Adolfo, the couturier noted for a lofty clientele that includes Nancy Reagan, says most of the women who've remained with him ever since he opened in 1962 have remained a size six. Their daughters, the same size, are now customers.

The American woman interested in fashion today is no longer the resident of a handful of cosmopolitan cities. "The New York City-customer phenomenon is becoming very passé," says Verna Gibson. Geoffrey Beene adds: "Now women all over can see things on TV and make their own opinions. I don't believe in Middle America anymore. The differences that get into design are differences in climate. There are fabrics and colors that fit better in the Sun Belt."

"My customers," says twenty-eight-year-old Michael Kors, whose designs are both finely tailored and sexy, "are confident women who really like themselves. They're looking to put their imprint on their clothes, and not vice versa."

By and large, the American woman interested in fashion wants to look sexy. As Giorgio di Sant'Angelo puts it: "There were two waves in Women's Lib. First, they wanted to be like men. Now, they know they can be a mother, a lover, and president of a company all at once."

What was the American fashion scene like before the supercharged American Woman began giving direction?

Calvin Klein, looking a bit like a lankier Duke of Windsor in his sweater-soft Savile Row glen plaid suit, leaned back on a couch in his office and remembered when "designer" was a job title in a New York City clothing house that didn't have much more aura about it than "cutter." "When I was in school, what being an important American designer meant," Klein recalls, "was you got the best front-row seats at the Paris couture shows.

"I don't believe I ever had front row," he adds, remembering visits to Paris in the retinue of his boss, a coat- and suitmaker named Dan Milstein.

The Milsteins and the Baders, the Jack Lazars—the men whose names carried weight with American stores and meant nothing to American women—regularly attended the Paris couture showings during the 'sixties. They paid about a thousand dollars for the right to see a show or, as an alternative, agreed to buy two models for about six hundred dollars each. Their designers, or sketchers as they were sometimes called, were not allowed to put pencil to paper during the show. But a manufacturer counted on his designer being able to memorize whole collections. New York City got more than its money's worth at what for manufacturers

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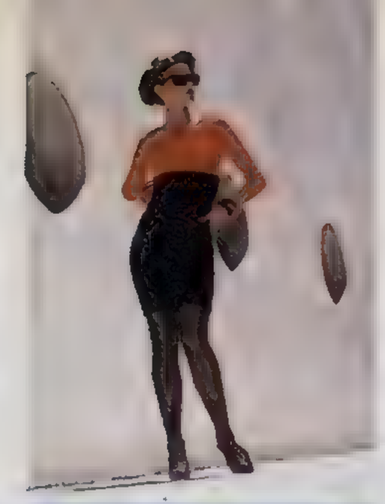
LOUIS DELL'OLIO FOR ANNE KLEIN® & CO.

ANNE KLEIN® FOOTWEAR

Isaia, Marc Jacobs, Isabel Toledo, David Norbury, Miguel Osuna, Patricia Clyne, Angel Estrada, Christopher Morgenstern



ISAIA

CHRISTOPHER MORGENSTERN

ISABEL TOLEDO

PATRICIA CLYNE

MARC JACOBS

ANGEL ESTRADA

NORBURY & OSUNA

rising stars

(Continued) were Paris's semi-annual idea sales.

Paris was fashion's mecca. The manufacturers would also go on to Rome, where there was a couture that, excepting Valentino and Ferre, is all but extinct now. The Milan fashion world didn't exist yet.

New York City had a small handful of luxury designers with their own houses, resembling the couturiers of Paris. Pauline Trigère, who left France just before World War II to become one of them, and who is still a hale designer, recalls that this group didn't come into its own until the war cut New York off from Paris. Norman Norell was probably the greatest among them. Yet Norell and that other great pioneer American designer Jean Louis spent years, anonymously, in the back rooms of a manufacturer called Hattie Carnegie. After the war, Paris, spurred by Christian Dior's New Look, reassembled its fashion empire. Every young person hoping to become a designer in America went to Paris, if he could, for a baptism of skill and taste. Arnold Scaasi, noted for designing custom-made "important dressing" clothes in America today, studied at the school for future apprentices, the Paris couture's Chambre Syndicale, or trade association.

James Galanos had a wealthy patron who paid for his trip to Paris where Galanos apprenticed in the house of Piguet. Earlier he spent five years knocking on the doors of manufacturers, often selling his designs individually to support himself. Galanos recalls that a design he sold for five dollars made half a million for the manufacturer. Geoffrey Beene can remember when he was a sketcher in a house called Milmont. The boss looked over his shoulder saying, "They're not doing that."

"'They?' I asked. 'Paris,' he said. I said, 'I am.' That was the end of that job."

Looking back on his trips to the Paris couture, Calvin Klein recalls his uneasiness: "I was looking at beautifully constructed clothes, at elegance. I didn't really think that had all that much to do with what was happening in America and with the American woman."

Unease with European elegance in the backrooms of New York City clothing houses kept growing, until one designer challenged it with a radically new American approach to fashion. That designer was a woman named Anne Klein. Anne Klein founded her house with her husband, Matthew Rubinstein, in 1963, after designing for a house called Junior Sophisticates. Two forward-thinking manufacturers, Sanford Smith and Gunther Oppenheim, put up the money for her to devote herself to something that is still peculiarly called "sportswear."

America had had designers of chic informal clothing in its past. The most memorable of such stylists was Claire McCardell, who worked in the 'forties and 'fifties. But Anne Klein was the first to design a

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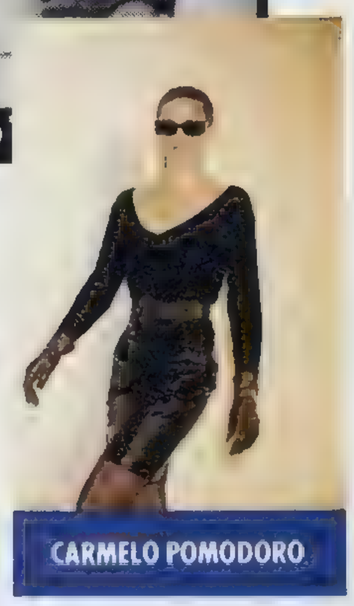
Come to Bowling Green...

MACY'S

Introducing
Bowling Green
a new men's fragrance
by Geoffrey Beene

Designer Pomodoro; John Axelrod, CEO



(Continued) collection of clothing for city wear made up of separate elements that could combine and recombine as the parts of a full, complementary wardrobe. Before Anne Klein, there were dress houses, and there were coat and suit houses. After Anne Klein, there was sportswear. Buying separates, individually, the American Woman got involved in the process of putting fashion together herself. She was ready for the role.

From a business point of view, sportswear requires the ability to tie up money in inventory, waiting for pieces to come in from different contractors before shipping to stores. "A coatmaker," as Frank Mori, the chief executive officer and part-owner of the Anne Klein Group, notes, "can just make and trim and ship." On the other hand, Tomio Taki, who hired Mori after Taki acquired Anne Klein, notes, "Making American designer sportswear is like a probability study. You add one top and one bottom, and you create a variety of combinations."

For the American woman, the "probability study" was a possibility feast. American design's first big move forward was toward consumer participation. It was a move from which fashion would never step back.

At about the same time that Anne Klein achieved her success, American stores began to take an interested look at American designers who had succeeded in putting together their own houses—either through backing from former employers, as was the case with Oscar de la Renta, or by setting forth on a shoestring, like Galanos or Calvin Klein with Barry Schwartz.

Gerald Shaw, whose father hired Oscar de la Renta for a company he owned called Jane Derby and later founded De la Renta's house, is now president of Oscar de la Renta Ltd. Shaw can recall the early contacts between the stores and American name designers.

"If you sold to a store called Saks Fifth Avenue in the old days, the only label you could put in was 'Saks Fifth Avenue.' At some point they allowed us to put the label 'Jane Derby' in. But then Saks made an important decision in the mid 'sixties. They decided to feature eight young designers: De la Renta, Blass, Beene, Donald Brooks, Adolfo, Anne Klein, Oleg Cassini, and Calvin Klein. That was the first giant step."

The rapport established between stores and American designers would, as we'll see, develop into something of a love/hate relationship. But one other important forward force in American design appeared when retailers and people with retail background entered the designing scene.

In Europe, stores are not hailed for their participation in creativity. Only one member of the Paris haute couture, Louis Féraud, actually started out owning a store; and he doesn't dwell on that aspect of his past. Among the important *createurs* of ready-to-wear, only Sonia Rykiel started out by running a boutique. American fashion, on the other hand, is often born and sometimes dies in a store.

Norma Kamali, one of New York's forward-fashion designers, began her career importing "Swinging London" to her shop in the 'sixties. You will still find her in one of her two stores, on West 56th Street. Not in the back, but out selling and talking to the customers. The fact that she has a licensee to make her clothes in Italy and another in Japan, and does a forty million dollar wholesale volume, hasn't caused her to ease up on her retail routine.

"I don't know how anybody can design," she says, "without knowing what it is to confront a customer who tells you you really screwed up. I don't let them know that I'm Norma Kamali. I pretend I'm a salesgirl. I want to hear what they really think."

Isaia Rankin, a thirty-one-year-old from Cincinnati, is one of the new breed of bold young designers in New York City. "My background is in retail," he starts out telling you. "I worked for a shop called Casual Corner. I did some buying and I fell in love with New York."

Isaia's skill in reworking sweatshirt materials caused him to be discovered as a design talent. It happened when a store known for its fashion appetite, Macy's, went downtown to a shop in SoHo to have a look. Isaia goes to Fiorucci or Barneys to visit the departments where his clothes are sold. "I tell the customers my name is Malcolm, I'm Isaia's assistant. If I told them my name was Isaia, they'd love everything."

Cathy Hardwick, one of America's most successful designers of "affordable fashion"—clothes that retail between sixty and two hundred dollars—began her career with a small shop in San Francisco called "Cathy's Clothes." "I educated myself there." Christopher Morgenstern, another of the newer designers, got started as a salesman at Barneys.

North Beach Leather, notable for leather wear with zip and panache, is opening its tenth American store, before going on to attack the European market. North Beach began when Michael Hoban, who grew up in a housing project in Boston, went out to live among the hippies of San Francisco. As he explains it, "I gave a guy two hundred dollars to buy leather in Mexico," and opened a shop. Hoban's latest San Francisco shop is on Union Square near Hermès, one of the most luxurious store addresses in America.

Mary Ann Restivo, who creates sophisticated clothes "between couture and sportswear" as she calls it, and does a fifteen million dollar wholesale volume that is growing at the rate of about 20 percent a year, learned about customers from her father, a shopkeeper.

Mel and Patricia Ziegler began Banana Republic as a mostly surplus-clothing store with particularly appealing authentic items. Now Patricia designs about 95 percent of the clothes for the company's eighty stores.

American designers who were not originally retailers also get involved in direct customer contact at some point. Adrienne Vittadini, one of America's great knitwear specialists, says the secret of the success of her designs—which generate by industry estimates one hundred million dollars in wholesale sales worldwide—is that "I design what I like to wear." Nonetheless, her company has a full time "retail public relations" staff of ten, which spends its time talking to customers.

The trunk show is a fixture of life for some of America's most prestigious designers. A trunk show involves displaying an abbreviated version of a designer's collection in a store, whether a department store or a specialty store, outside New York City. The store invites its most receptive customers. "We all do trunk shows," notes Bill Blass, relaxing in shirtsleeves (wearing braces embroidered in dollar signs) after having just put on a show for one of his biggest licensees, in Tokyo. "We all" refers to the handful of American designers who need only be mentioned by their first names to be recognized: Oscar, Geoffrey, Bill.

Retail understanding and the importance retailers give to the "sell-through" of fashion—its ability to sell itself without being marked down—are crucial to the American fashion scene. Recently, however, American retailers have become a powerful force in the process of generating fashion. The phenomenal

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DONNAKARAN

hosiery

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Isn't it time
you got an Oscar?

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Banana Republic president, Mel Ziegler; vice-president Patricia Ziegler

The Gap's president, Millard Drexler

THE GAP

Go Silk Designer Henry Lehr

GO SILK

Jerry Hirsch, president

ANN TAYLOR

Gary Comer, Lands' End president & CEO

LANDS' END

Richard Anderson, vice-chairman

The Limited's president, Verna Gibson

THE LIMITED INC.

Ann Taylor's senior vice president, Jean Gilbert

best sellers

(Continued) success of a chain of stores called The Limited is the outstanding case in point.

Last year, The Limited opened 431 new stores, and increased its annual sales by 32 percent to 3.1 billion dollars. In addition to several ailing chains, The Limited bought Henri Bendel, one of New York City's most prestigious designer showcases. But the heart of the company's success is its private label clothes, styled by its own fashion staff.

The Limited's home is in Columbus, Ohio, but there is nothing stereotypically Midwestern about the fashion it sells at secretary-budget prices, nor about its sleek stores, among them the Art Deco Madison Avenue branch.

The Limited people don't instigate fashions. They fan out through the world, pick over the European and SoHo boutiques and find the looks that promise consumer excitement—and then they are inspired. Detractors would say that their business is "knocking off" other people's creativity. To couch their success positively, they are keeping up with what is current in fashion and making it more democratic in price. The Limited's credo is that fashion is not the exclusive fiefdom of a handful of the world's cosmopolitans. Their balance sheets prove the point.

The story of The Gap has a similar point, although so far The Gap has concentrated on making the casual moments of Americans' lives chic. "In America," asserts Millard Drexler, president of the San Francisco-based company, "good taste doesn't cost more."

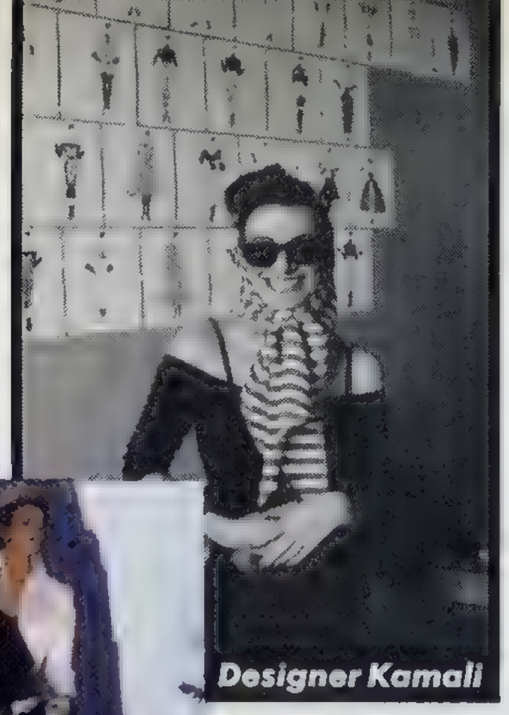
The Gap began in 1969 as a store with a rare choice of sizes in Levi's and some very basic knocking-around clothes. By the 'eighties, The Gap's Generation Gap customer had grown up and passed from knocking around to an interest in dressing right at all times. Drexler saved the business by moving The Gap's wares and its store decor into that new taste range. Like The Limited, The Gap functions by keeping its eye peeled for what's out there and adapting or improving looks with consumer promise. The Gap is so good at

(Continued on page 204)

PHOTO CREDITS, SEE NEXT TO LAST PAGES

joan vass, usa

BERGDORF GOODMAN

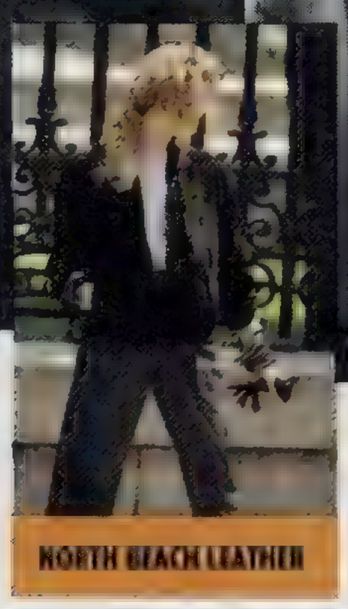


Designer Kamali

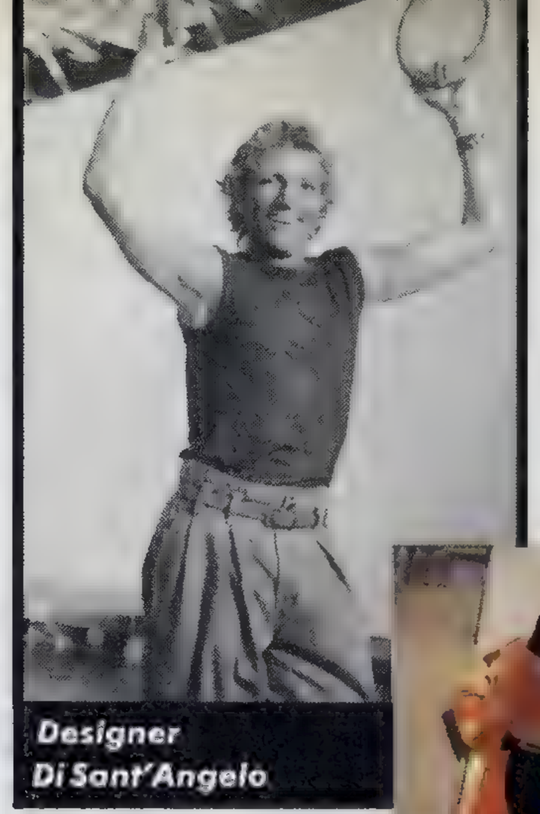
OMO NORMA KAMALI

North Beach president, Frank Morgan

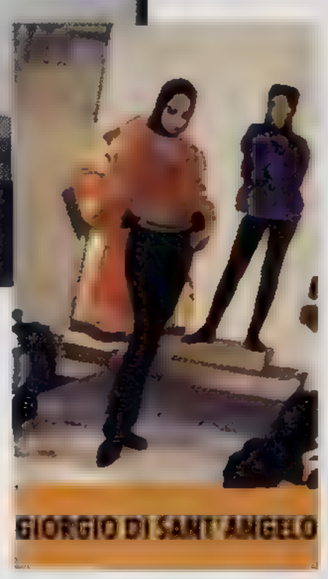
Designer Michael Hoban



NORTH BEACH LEATHER



Designer Di Sant'Angelo



GIORGIO DI SANT'ANGELO

STEPHEN SPROUSE

the irreverents

(Continued) that, though, that now its private label merchandise is being copied by more expensive stores.

Where in the American fashion picture does all this leave the traditional department stores, which until now have been so useful in expanding fashion beyond the specialty store's knowing customer?

"Department stores," asserts Verna Gibson, president of The Limited, "will have to go through revolutionary change." Changes have begun. Stores have dropped uncompetitive merchandise lines to specialize more in fashion. "You can't go to Bloomingdale's to buy a television anymore," notes Perry Ellis International President Robert McDonald. For fashion, some department stores have become bazaars of in-store designer boutiques—a move that adds glamour, permits showing a designer's total message, but sometimes maddens the shopper who wants what she traditionally got in a department store: large choice without running from place to place.

Meanwhile, as both European and American designers try to expand their sales base, the department stores' in-store boutiques are losing glory—they are often competing with the designer's own shop in the same town, or they find their exclusivity diminished. The department stores often feel they "made" the designers. And some of them, these days, feel they have created some ungrateful monsters. More and more, the department stores are getting into private labels to recapture control over their own destinies. Designers resent the department store private labels for the same reason they resent The Limited's. They accuse the department stores of going directly to factories with ideas the designers generate and competing with the designers at a lower price.

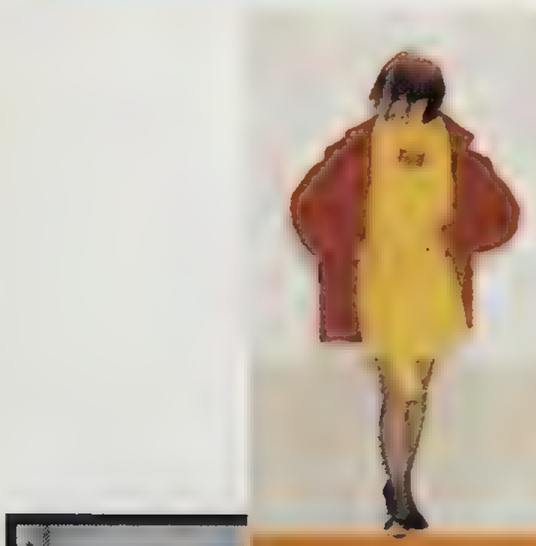
The love/hate relationship between designer and retailer, however, has not shifted totally to hate. Many designers, nurtured by stores, still show gratitude and allegiance. Many are simply afraid of losing the selling power a department store represents. All the same, most American designers dream of having their own chain of boutiques—a dream that has been reinforced by the smashing success of Ralph Lauren's store on Madison Avenue.

"Our main idea for the future is to open stores," says Laurie Mallet, the French woman who is president of WilliWear, which was founded by her and the late Willi Smith. ("He had the black American point of view; I had the European taste.") "We cannot depend on department stores," contends Mallet, "and they're not depending on us."

"We'd love to have our own stores for creative and practical reasons," explains Marc Jacobs, one of the newest faces on the American fashion scene, with a modest three-million-dollar wholesale volume but the backing of the powerful Kashiyama USA marketing and licensing company—which has also invested in Norbury and Osuna. "With your own store, you make your whole collection available. You can have all your merchandise out there, including all the special things, the fringe things." In New York City, the fashions of pioneer minimalist designer, Zoran, are available only at this downtown boutique-cum-showroom; a setting that totally reinforces his purist thinking.

"With your own stores," adds Laurie Mallet, "you control your whole image. The whole way you appear to the consumer." Her comment touches one of the most important things about fashion today and how it relates to today's life.

We are living in an age of al-



Andrew Cogan, managing director; designer Sprouse

Designer Zoran

ZORAN

PHOTO CREDITS, SEE NEXT TO LAST PAGES

lusion. More and more, it seems to me, we reason by association rather than by cause and effect. The vast expansion of visual communication and its exploitation by advertising, a predominant form of communication, are responsible for this. Hungry to expand our experience, bewildered more and more by what causes what, particularly in our economic lives, we reach out for associations, we are lured by allusions. "Coke Is It" doesn't mean Coke is a soft drink. "It" is a choreographed screen metaphor for a way of life. Levi Strauss guaranteed that horses could not pull his jeans apart. I don't know whether anybody ever took him up on that, but it was a promise, at least, that was verifiable in a cause-effect context. Advertising by allusion doesn't make claims. Ralph Lauren doesn't say anything about his clothes in his ads. He makes them part of a stunning environment.

Rich women once threw out wardrobes after one season. Getting a new wardrobe was a pleasant distraction. Today's women do not need fashion distraction. They buy, on the other hand, clothes they identify with. You could argue that they buy the association, the allusion first of all. Nonetheless, you hear more and more American designers saying that their clothes have an "attitude." These attitudes do not change from season to season. The new conception of fashion I've described is a brake on gyrating changes in dress. On the other hand, everything that can be done around the clothes to reinforce the attitude, from advertising image to store environment, becomes part of what is being sold.

Allusion or illusion? Murray Moss, business partner to Ronaldus Shamask, the Dutch-born New York hard-edge designer, argues that what you see, totally, is what you get. The "product," which ultimately is an Experience, is composed of the ads, the store, and the clothes.

There is a backlash, though, in the fashion industry, against illusion. The booming expansion of licensing seems over, and designers are correcting abuses by licensed manufacturers. "The trouble with licensees," quips Geoffrey Beene, "is that they take license." Calvin Klein, notably, has cancelled many contracts. New designers, moreover, are cautious about licensing, aware that it doesn't guarantee an instant ticket to great wealth, and that it can tarnish an image.

"We get about two licensee calls a week," says Carmelo Pomodoro, who has been in business under his own name for just over a year. "We refuse them. The most important thing for us now is to be able to complete our own look."

If Americans are bombarded with allusion, they are at the same time, I think, honing their perception of real things. Americans have been called materialists. I always used to think of Americans as principally game players in life. The game was an abstraction, and the rewards of winning were abstract too—power, money. Material things, even houses, were looked at as disposable. In contrast, the Europeans were true Materialists. They loved material things, understood them, and cherished them. The Puritanism of America's founding fathers, surviving in our culture, sanctioned ambition but put a sort of bundling board between us and the wonders of the Earth. That's all in the past. It used to amuse my American friends when I told them that a Frenchman not only chose the kind of wine he wanted to drink with his meal but also the kind of water. Now I see the Evian bottles piled beside the Perrier and the Poland Spring water in the supermarkets of New York. In many ways, Americans are sampling the particular quality of things.

Mary McFadden has built her career on an understanding of artful detail in workmanship. A fashion archaeologist, she has taught her workmen the embroidery techniques of African tribesmen, borrowed fabric traditions from various cultures, and invented her own permanent fine pleating.

Norma Walters is a fashion designer whose name hasn't profited from much advertising. Her clothes are expensive, and their strong point, as she puts it, is "detail." In nine years of existence, her business has grown to a thirteen million dollar annual wholesale volume. "When you begin a label and you're not a known name," she explains, "you have to depend on women with discerning taste to ferret you out. Women who don't just buy a label. Those are the customers who found me."

Elsewhere, too, and on a larger scale, the fashion world is making The Real Thing fashionable. Banana Republic, for example, doesn't just offer a jungle environment in its store. The accent in design, manufacturing, and in advertising is on specifics.

Mel Ziegler points to the pair of khaki pants he's wearing in an interview. The heavy cloth was of a kind no longer on the market, but the Zieglers found a mill in England that could do it, and they revived the fabric. "Somewhere in the 'seventies or early 'eighties," he contends, "fashion replaced clothing entirely. We've picked up the strain of real clothes." He neglects to add that he has made what he calls "real clothes," into a Look, a fashion. The healthy success of the mail-order house Lands' End, located in Chicago and in an agricultural area of Wisconsin, is based on "real clothes" as well. Lands' End sells classics of casual wear that are demonstrably very well made, and backs up its claim to excellent manufacturing with a total guarantee. Yet even Lands' End, with its warehouse in the middle of cornfields, is dealing in more than just clothes; the back-country image right there in the name is the dream end of the promise.

A designer or a fashion house today, concerned with "total image," has a built-in fear of radical change. Constancy in the way one appears to the public is just another way of expressing reinforcement of image. Mickey Drexler totally transformed The Gap, but it was a worst-case situation. The old image was discredited, and a new one was created. No fashion house wants itself to come to that need of resuscitation, and no fashion house wants to fall behind the times. Yet designers have in recent years come to think of the consistency and versatility of their style as their major combined resource.

"The women I admire in 1987 will wear their old clothes and buy something new to mix with them," says Joan Vass, who has expanded from doing collectible hand-knits to a major machine knitwear license.

The state of things may sound obvious, but it is a departure from fashion as it used to be understood only a while ago. This change creates friction between designers and stores.

A department store makes a virtue of its definition as a place to get a variety of things. Goods are expected to "sell through" quickly and make way for fresher—newer—goods. A basic premise of department store merchandising is that to boost sales you must create "excitement" through offering news.

Designers complain that stores sometimes do not give their clothes a fighting chance with the consumers. The pressure to "sell through" creates, they feel, an artificial haste and an artificial obsolescence. "If I had my own store," notes Donna Karan, "I'd still stock clothes I'd done earlier. There's a replacement need in a wardrobe that retailers don't understand."

"I've been selling my sleeping-bag coat for twelve years," Norma Kamali reveals. "I change the color, or the outer fabric. It's still a favorite."

Designers argue further that department-store buyers, in contrast with the buyers for the best specialty shops, no longer have close contact with the customer nor keen fashion judgment. *(Continued on page 208)*

"The American woman is the world's most stimulating force for new fashion. She is also —paradoxically—the greatest force for fashion conservatism"

Workforce
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(Selected stores)

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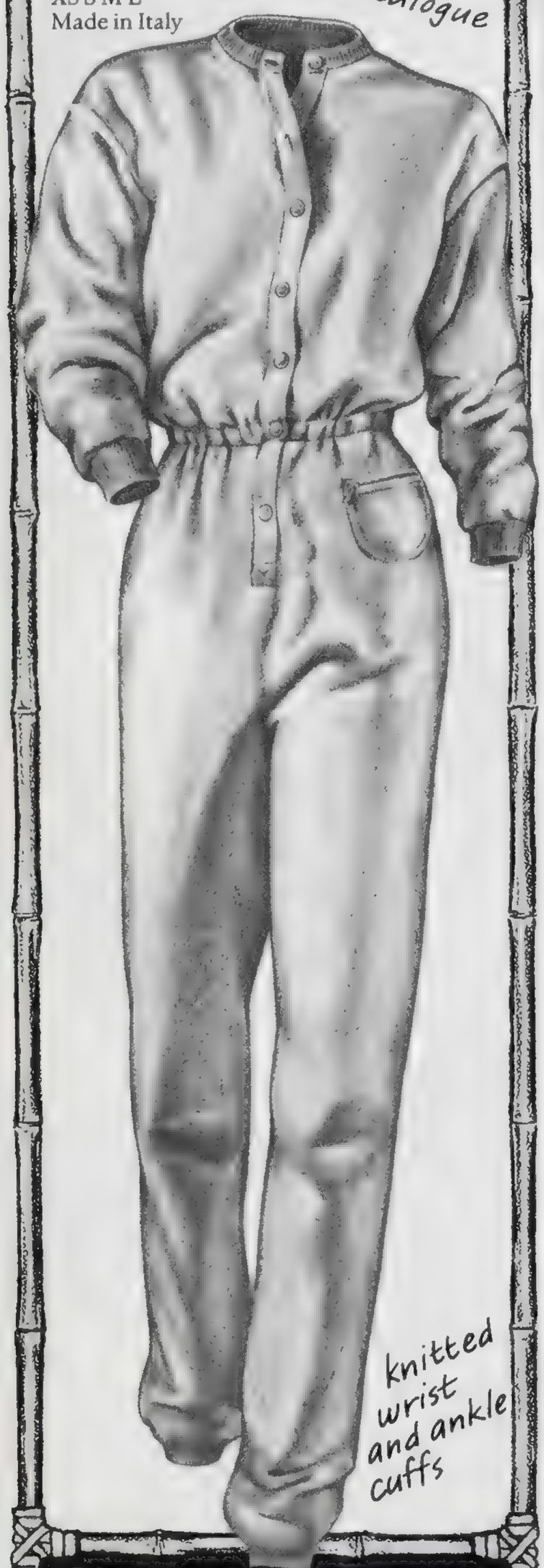

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(Continued) Nowadays department stores continually move buyers from one department to another. Designers also complain that store help is not so attentive to customers as it once was. Oscar de la Renta's president Gerald Shaw contends, "We do a lot of in-store shows and we know we can go out and sell merchandise, but when we leave they have difficulty."

Designers argue that designer boutiques suit the modern American woman best. Shopping is no longer a form of entertainment for her, they argue. Shopping is something the career woman has to get out of the way during her lunch hour, or when she has a moment. She knows what she wants, and she wants to have a place where she can go straight for the look that suits her. The argument has some strength but it runs into a lot of opposition when you talk to career women. They are no longer the browsers they were, but they want choice. They want to make up their minds and change their minds and change their allegiances even if only regarding one part of their wardrobe. Fashion, if it is moving further and further away from built-in obsolescence, remains an adventure. It would just be boring clothes otherwise. The best department stores and the keenest specialty stores have served fashion and continue to serve fashion in one important way: by finding, promoting and even nurturing new talent.

The past two years or so have seen an upsurge of fledgling American designers. Department stores have put them on the fashion map, just as they did for designers who liberated America from allegiance to Europe.

Calvin Klein has a little honor roll of store people who helped launch his career. High on the list is Mildred Custin, former president of Bonwit Teller, who recognized him early, put her money behind her convictions, and even told him to raise the prices for his first coat delivery. Klein's latest line, a very high-priced "couture" group of clothes, is being done exclusively for one store, Bergdorf Goodman.

As Patricia Clyne, one of the new crop of designers, points out: "The big stores say their great problem is sameness. The ten biggest designers sell to the same stores. Stores have to go looking for talent because each needs to keep ahead of the other."

Marc Jacobs, back in business after an earlier failure, says, "We have a wonderful rapport with stores. Saks Fifth Avenue in particular. When we went out of business, Saks made phone calls to try to tie us up with other backers."

"Bergdorf has nurtured Angel like a child," says Anneliese Orr, the partner of Angel Estrada, a budding fashion maker whose quarters still consist of a studio on Lafayette Street with a cutting table and some sewing machines.

These plucky new designers who've sprung up on the American fashion landscape are a confirmation of the basic vigor of the industry. Most of them started with nothing or nearly nothing. Like Angel Estrada and Isabel Toledo, some cut and sewed their collection with their own hands. Christopher Morgenstern, after he left the sales floors of Barneys, was able to get twenty thousand dollars together to realize his own ideas about clothes. Michael Kors got forty thousand dollars through his family. Isabel and her husband, Ruben, started their business in his painting studio, after Ruben took a handful of dresses Isabel had sewn for herself and showed them to Henri Bendel and Patricia Field. Her father mortgaged a building he owned in New Jersey to give Isabel the cash for buying fabrics.

Isaia cut skirts on a kitchen table when he set out on his own three years ago. "I went to the stores barefoot and in a funny hat, and I said: 'We've got one skirt in twelve colors. How many do you want?'"

As for the look of what these people are doing, I think it shows sound preoccupations. Stephen Sprouse's provocative exaltation of Fourteenth Street taste calls out to the growing panache of the American Woman. So does the *cinémathèque*-inspired glamour of Angel Estrada's clothes. But underlying all the new design I've looked at is a keen preoccupation with function and form. They are all asking the clothes to "work." "Simplicity and sensuality" is the way Calvin Klein defines the idiom. "Sexy and simple," says the next generation's Isaia.

It is interesting to note a preoccupation with the 'sixties among the young. Everywhere, at least for now, the new designers are experimenting with the short, snappy crisp look that expressed so well the 'sixties forward motion. Those were years of optimism, the last great decade of modernism. I find the fascination of the young with those years a form of nostalgia that generates forward thought. Postmodernism has been a flop with the current generation. Modernism is back in interior design as well as fashion. I am glad these people will not resign themselves to be post-anything.

Some of the new designers will fail. Shoestrings after a while get stretched too far and break. "Problems start when you change from a small company to a *company*," warns Adrienne Vittadini's business director, Richard Catalano. "Ten people in one room can run a small company. After that you get into warehouses, sales reps, showrooms, and your costs go way up."

It's likely that many of the young people, even if they fail, will start all over again, the way Stephen Sprouse and Marc Jacobs did, backed by adventurous money. Some voices in the business are warning that the days of starting up from scratch are over. But these young people don't want to hear that. I asked Barry Schwartz his opinion. His eyes took on a glow of reminiscence.

"You can still do it," he said. "You can make six coats and get off.

"You can still do anything in this country." ▽

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beauty now

Tips from a top model . . . nail first-aid . . . video's advantage

Ex-model turned beauty expert Naomi Sims, *left*, has the sort of strong good looks and confidence women admire. "It's not developed overnight," says Sims. "I'm thirty-nine, and I've spent the last two decades caring for my skin." It's no surprise, then, Sims is introducing a problem-solving skin-care line for black women that cuts ashiness, oil. Her trick to deemphasize facial lines: first moisturizer, sheer powder, then a lightweight base. Nothing ages a woman more than wearing too much makeup, adds Sims—who suggests a neutral look on cheeks, eyes, with color only on the mouth.

With the shift to more "bare"-looking nails, problems are more apparent. Latest help: fast-acting "polishes" that prevent chipping, fill in ridges, even soften cuticles (from Clarion)... and a do-it-yourself overnight nail treatment—to revitalize thin, weak nails (Sally Hansen's Renew-A-Nail).

VIDEO MAKEUP

Rarely does a woman remember every tip after a makeup lesson, ergo the real plus of how-to makeup videos: you can always review them. Two new hits: California makeup artist Coreen Cordova's *Be Beautiful* video with A.M., P.M. looks . . . and Estée Lauder's *Color on Camera*, seen *below* ($35, includes makeup, lesson, video).

Top: ROXANNE LOWIT. Bottom: FRANK SCHRAMM. Hair, Tony McAulay; makeup, Linda Cantello. Details, last pages

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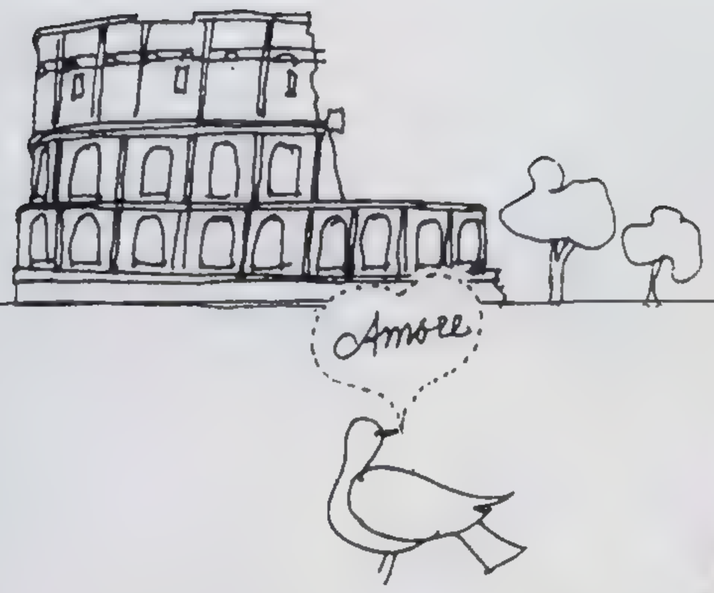

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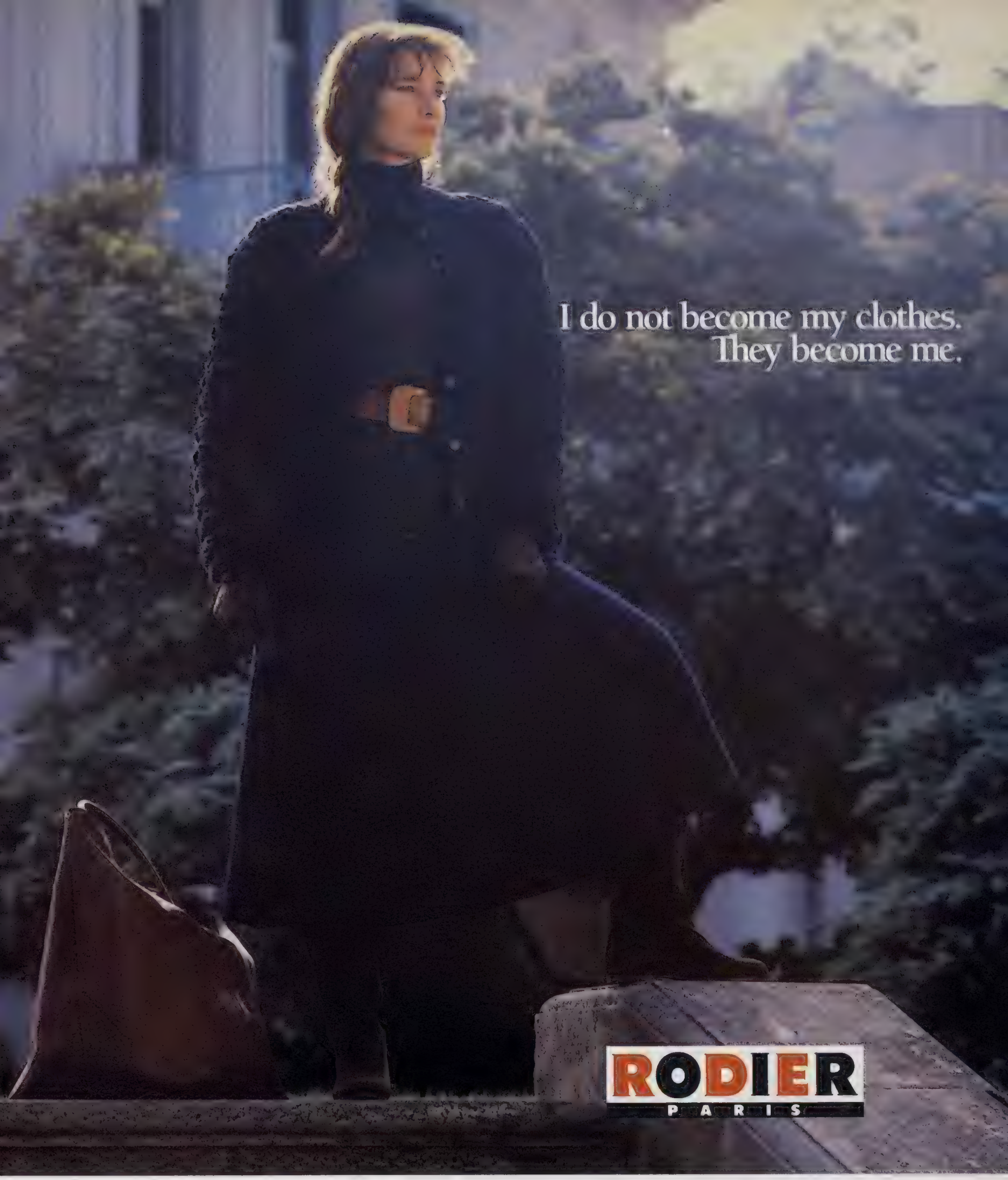

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BEAUTY NOW

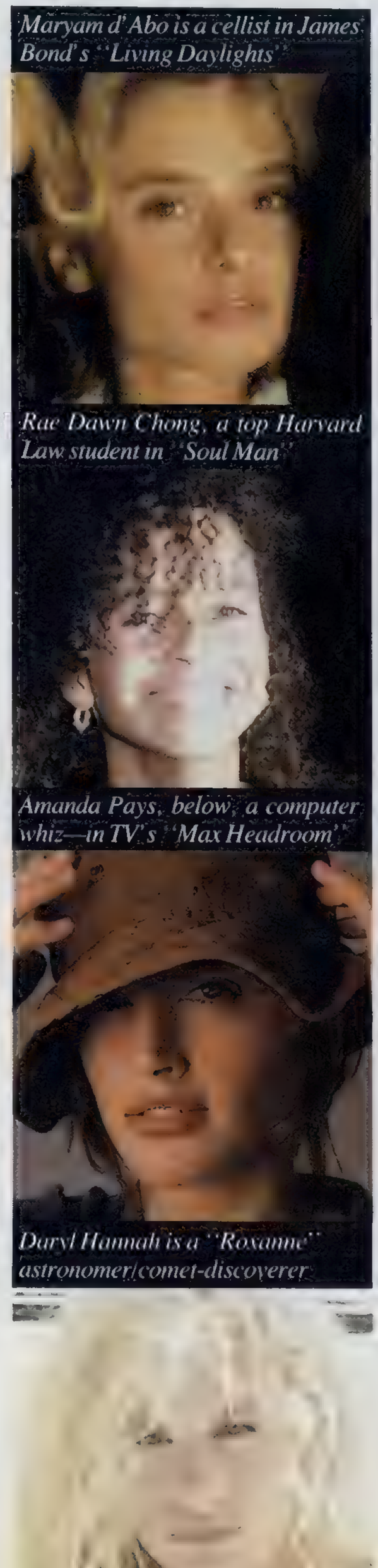
Traffic time-savers . . . the new heroines . . . scent exhibits

Stop-and-go beauty

In lives when every minute counts, some women today fill even minutes stuck in traffic. Paloma Picasso, for one, has pared down her beauty regime so she can apply her makeup in a taxi. Other ideas: nail shaping, touch-ups with one-coat nail polishes. One woman's favorite use for standstill time: relaxation exercises (i.e., deep breathing, neck rolls).

Fragrances are, inevitably, memory evokers. Now scents and their bottles are being seen as relics of past times. This month, Saks Fifth Avenue, NYC, hosts an exhibit of vintage Lalique perfume bottles to launch Parfums Worth's new fragrance, *Dans La Nuit,* in a blue crystal Lalique bottle. . . . "Scents of Time," an exhibit sponsored by The Fragrance Foundation, opens at the Museum of The City of New York on Oct. 6 (later in Chicago, Washington DC, L. A.) and features scents from eighteenth to mid-twentieth centuries alongside clothes with which they were worn.

Brainy Beauties: Remember when beauty alone was enough?



Maryam d'Abo is a cellist in James Bond's "Living Daylights"

Rae Dawn Chong, a top Harvard Law student in "Soul Man"

Amanda Pays, below, a computer whiz—in TV's "Max Headroom"

Daryl Hannah is a "Roxanne" astronomer/comet-discoverer

Clockwise from top left: ARTHUR ELGORT. Hair, Christiaan; makeup, Bobbi Brown. DOUGLAS KIRKLAND/SYGMA; ANTHONY SAVIGNANO/RON GALELLA, LTD.; DENIS PIEL; HERB RITTS, GEOFF SPEAR

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—Cole Porter

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FITNESS NOW

Spa in paradise: Búzios, Brazil, the newest "active" getaway. By RICHARD ALLEMAN

You wake up to the squawkings and screechings of tropical birds as sunlight filters through wicker screens to your small room. If you get out of bed and open the screen to your hammock-strung porch, you will see a compound of ivy-covered, tile-roofed cottages separated by rock gardens, green lawns, and carefully arranged palms and hibiscus. Beyond this lushness lies a great body of calm, silvery water ringed by mountains. You are in one of the most beautiful places on earth: Búzios, Brazil. A two-hour drive up the coast from Rio de Janeiro, Búzios, for the last two decades, has been one of South America's most fashionable and discreet resort areas. But you are here not just for the beaches and the scenery and the sun but for a week of health and exercise, Brazilian-style, at the country's newest fitness spa.

The seven-day coed spa program follows the U.S. formula of serious diet and exercise

The spa, which takes over Búzios' twenty-one-room Pousada Barracuda once (sometimes twice) a month, is the creation of a Brazilian beauty named Ligia Azevedo. A former champion gymnast, Ligia has been nicknamed "the Jane Fonda of Brazil," since she not only oversees three workout studios in Rio but has written a best-selling exercise book, produced Brazil's first aerobics video, and hosts a weekly health and fitness television talk show. Unlike other spas in Brazil, which are variations on the European theme of medicinal waters and/or mud treatments, Ligia's seven-day coed program at the Pousada Barracuda follows the U.S. formula of combining a serious diet and exercise regimen with relaxation and revitalization techniques of massage and beauty treatments ("grommage" is a massaging scrub with rock salt and almond oil) adapted to Búzios' tropical climate.

The result is a gentle program—moving more to the smooth rhythms of the samba than to a deafening, throbbing disco beat. You will not find exercise machines or even free weights here: Ligia feels weight resistance is too stressful on the body. Her exercise program at Búzios is uncomplicated, close to nature, in tune with the extraordinary beauty of the setting. Aerobics, stretch, and yoga classes, for example, are held in an enchanting open-air pavilion overlooking the water. In keeping with her philosophy of not overdoing things, Ligia's aerobics are decidedly low impact and carefully plotted to start off easy, gradually becoming more intense as the days pass. (Instructors speak in Portuguese, but they do their best to translate important commands like "Don't force! . . . Breathe! . . . Last time!".) Simple pool exercises as well as escorted brisk walks along the beaches on either side of the jungle-y peninsula that cradles the Pousada Barracuda round out Ligia's low-stress fitness program.

Three basic diet plans (600, 1200, or 1800 calories a day) are offered at the Búzios spa. Before coming to Búzios, guests are requested (but not required) to send results of recent *(Continued on page 226)*

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(Continued from page 224)

health check-ups—cholesterol, glucose tests, total blood count, and urinalysis. Upon arrival at the spa, guests meet with the spa's doctor to discuss their medical histories as well as to decide which diet to follow. (Americans without serious weight problems would be advised to avoid the 600-calorie plan, especially given the rigors of the long flight to Brazil and of adjusting to a tropical climate.) Special diets can also be tailored to suit individual requirements.

Meals at the spa provide plenty of lean beef, grilled chicken and fish, raw vegetables, salads, and Brazilian fruit. Everything at Búzios is nutritious and attractively presented. There are juice breaks twice daily, and celery juice or iced *maté* (a refreshing Brazilian tea) alongside the swimming pool. At about 4:30 every afternoon, everyone pauses for a *cafézinho*, a tiny cup of the very strong coffee that seems to fuel all of Brazil. Some customs die with difficulty.

About a ten-minute drive (over rough road) beyond the Pousada Barracuda lies the fishing village of Búzios, from which the whole resort coast now takes its name. With its pretty cobbled streets edged with cafés, bars, chic shops, and restaurants, Búzios has been called the St. Tropez of South America. When Ligia first began her spa program about a year and a half ago, she tried to steer guests away from the village and its temptations. Discovering that this strategy only encouraged people to sneak away to Búzios, the spa now provides a free shuttle service for shopping and bar-hopping (sticking to mineral water, naturally!). Another outing available to spa-goers—and one that every visitor should sign up for—is a half-day schooner cruise to secret beaches and ravishing islands in the Bay of Búzios.

Exercise is adapted to the tropical climate, moves to a slower, Brazilian pace

Despite its many pleasures and sight-seeing opportunities, Ligia Azevedo's Búzios spa is not for everyone. It is, above all, a place where Brazilians go to lose weight, to relax, recharge, revitalize. Anyone coming here should share these goals—and not look on the spa simply as a way to "do" Búzios. There is also a language factor: Although spa instructors and staff members are studying English, most, unfortunately, are far from fluent, and minor misunderstandings may arise, especially during exercise. On the other hand, many of the Brazilian spa-goers speak excellent English, and an added Búzios pleasure is making new South American friends. In fact, since the spa experience—with its summer-camp schedules, classes, and meals as well as its communal emphasis on self-improvement—is a great leveler, there are more opportunities to make friends here than in most traditional resort settings.

One Brazilian every American spa guest will get to know well is Roberto Street, Ligia Azevedo's husband and business partner, who speaks flawless English and is always on hand to bridge any gap between the two continents. For spa-goers with a sense of adventure, Búzios offers a chance to gain a unique look at another part of the world. *Bem-vindo ao Brasil!*

FLYING DOWN TO RIO/BUZIOS

For spa-travelers interested in spending a week at Ligia Azevedo's Búzios spa, two tours are currently available, each providing a pre-spa fling in Rio. The Abreu Tours company's eight-night plan ($1999 per person, double occupancy) includes Saturday and Sunday night in Rio at the four-star Luxor Regente Hotel on Copacabana Beach, a half-day Rio sight-seeing tour, Monday to Sunday at the Búzios spa, motorcoach travel between Rio and Búzios, and round-trip air fare from either New York or Miami to Rio aboard VARIG Brazilian Airlines. Also included are all spa meals, classes, and a total of thirteen beauty treatments.

A similar Rio/Búzios spa package from Marnella Tours ($2214) offers three nights at the Rio Sheraton or a resorty Inter-Continental hotel—plus the complete spa week and round-trip U.S.-Brazil flights on VARIG. For more information, ask your travel agent or call 1-800-GO-VARIG.

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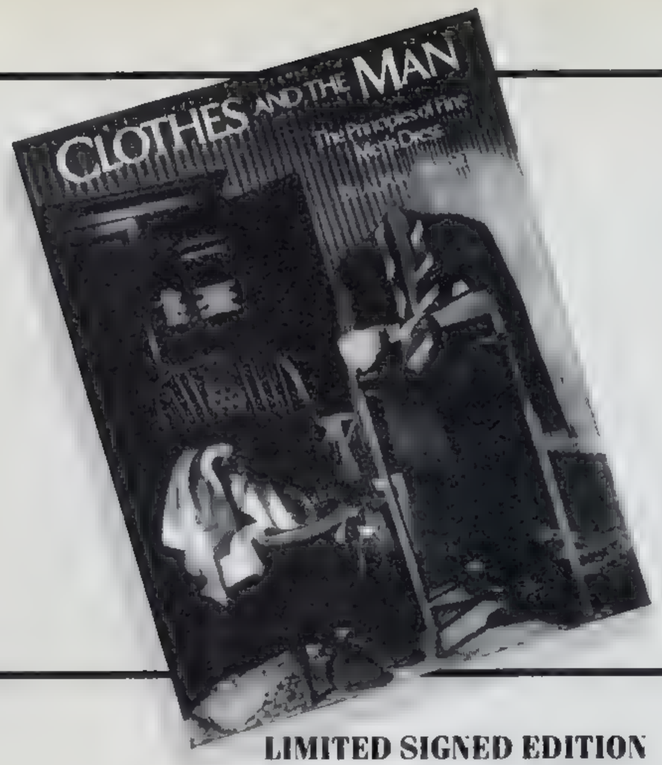

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FITNESS NOW

Inactivity: new health risk . . . age and exercise . . . movement therapy

ANOTHER REASON TO EXERCISE

New evidence that regular exercise may be one of the best prescriptions to prevent heart disease: scientists at the U.S. Centers for Disease Control (CDC) analyzed the results of forty-three major epidemiologic surveys done to examine the relationship between activity and heart disease. The CDC's finding: *lack of adequate exercise is an independent risk factor—as important as smoking, high blood pressure, and high blood cholesterol levels.*

The definition of "adequate" exercise, according to the U.S. Public Health Service's 1990 goal for all Americans: twenty minutes of activity, three times weekly.

Because it is so prevalent, inactivity may actually contribute more than other factors to the high rate of heart disease, according to CDC scientists. The U.S. government's National Health Interview Survey has found that *59 percent* of the U.S. population is not getting a minimum amount of exercise.

Another reason why physical activity should be stressed as a crucial strategy to maintaining good health: Although "there have been few studies to date examining the relationship of inactivity to one's health, there is good reason to suspect that regular exercise may help to prevent diabetes, arthritis, and other degenerative diseases," says a CDC spokesperson.

NOT JUST OLDER: FITTER

The myth persists that the energy lost as a person ages can't be regained; that one can slow the aging process, not reverse it.

That's not quite true, says Peter Raven, Ph.D., president, American College of Sports Medicine. "Aging bodies can be restored. The longer you haven't used your body, the longer it takes to get back in shape safely. But it can be done."

One measure of physical function is maximal oxygen capacity (VO_2max). While it normally declines with age, one study found that regular exercisers show no decrease in oxygen uptake or cardiac output from forty-five to sixty-five. Even more striking are findings when sedentary people (mean age sixty-three) were put on a year-long exercise program. During the first six months, they trained at light intensity (brisk walking) and showed a 12 percent increase in VO_2max. For the next six months, they trained at a higher intensity (jogging), increasing their VO_2max an additional 18 percent.

What's true for the heart is also true for muscles. "Skeletal muscles don't lose the adaptive process," says Dr. Raven. "If you exercise, you can maintain your strength or regain what you've lost."

With age, reaction time is slowed. That degree of decline is lessened through exercise. "To maintain optimum function, you should be as active when you're older as you were when you were young."

PUMPING UP BODY IMAGE

When Rachel McLish won the title of Miss Olympia several years ago, critics questioned whether body-building contests for women were sporting events or beauty pageants. With their small breasts and sinewy thighs, female body builders demonstrate the malleability of the female form, proving that working out can change the shape of a body.
But as women shape up, they're also reshaping their self-image.
Today, exercise is being successfully incorporated into programs designed to improve self- and body-image: a thirty-minute run, for example, is now sometimes used to begin group therapy sessions for women with eating disorders.
Analysts have found that questions are generated within the group about physical awareness: How does it feel to be sweaty, messy, "unfeminine" in the most traditional sense? How do heavy women feel about running in public? Does exercise increase or decrease self-consciousness?
As participants become more psychologically aware of their bodies and more physically fit, their self-images often become more positive; concepts of female beauty also change. Through the discipline of exercise and the power of group support these women achieve a new sense of body-and-mind unity.

VOGUE, October, 1987

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HAIR NOW

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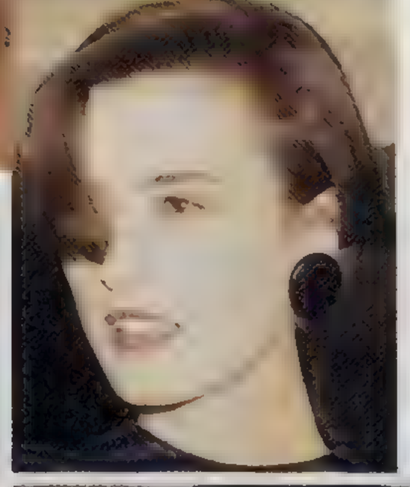

MORE EASE

An appealing look from fall ready-to-wear collections—noticeable for its ease of movement: long bangs, layered pieces falling across eyes from a side part. The cut? "Layered around the face...or sometimes at ends for swing and volume," says Odile Gilbert, who styled David Cameron's show, *bottom far left*. "For an 'undone' look, finger-comb hair dry—without mousse or gel." It's an approach that works on hair that's short or long, wavy or straight. At Cathy Hardwick, *inset center*: a short cut, with long bangs in front. Waves at Katharine Hamnett, *bottom right*, were snipped shorter for bangs. Other takes on a side part: at Ozbek, *bottom center*, and Marc Jacobs, *top photo*.

In effect this month: a requirement that hair dryers have safety devices to guard against electrocution if dropped while plugged-in but not turned on into an occupied bathtub—a very common accident. (Keep in mind: a hair dryer that's "on" always can cause a dangerous or fatal shock if it accidentally falls into water.)... One of the major causes of hair dryer burn-out? Tangled hair caught in air filters. A solution—from Clairol's new "Sensations" line: a removable grille that allows for cleaning and filter replacement. Also handy, for those who aren't sure when they're overdrying hair: a chart on the box compares drying speed with hair length and thickness.

PIERRE SCHERMAN

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WAYS TO STOP MOST COMMON SEX INFECTION

Infection caused by *Chlamydia trachomatis* is the most common sexually transmitted disease in the United States—more than four million infections each year—say health authorities. Women are the hardest hit by complications, which include pelvic inflammatory disease causing infertility, recurrent infections, and ectopic pregnancy.

Because as many as 70 percent of chlamydia infections in women have no symptoms, early detection would require regular screening in populations at risk; and guidelines published by the Centers for Disease Control have stressed screening of sexually active women, along with making the infection reportable by physicians to state health agencies. At the University of California at San Francisco, researchers have recommended combined drug treatment for gonorrhea and chlamydia, since up to 50 percent of women who contract gonorrhea also have a chlamydia infection. Treating these cases with ampicillin plus tetracycline to cure both infections at once, says the San Francisco group, will prevent more than sixty-eight thousand infections of gonorrhea and chlamydia than would tetracycline treatment alone, and would prevent more than one-third of a million more infections than ampicillin alone.

LATEST VIEWS ON HORMONE/HEART QUESTION

A six-year study involving more than one hundred twenty thousand women has sorted out some facts about American women's risk of heart disease. Unlike some previous studies, the Nurses' Health Study, begun in 1976 by Harvard Medical School, found that undergoing natural menopause—even without estrogen replacement therapy—did not increase heart-disease risk. Moreover, the use of estrogen did not affect heart-disease risk among these women. (The Boston researchers made statistical allowances for other risk factors, such as age and smoking.)

On the other hand, women who had hysterectomy with removal of ovaries and who did not take estrogen had almost twice the risk of heart attack, though hysterectomy that left one or both ovaries intact did not increase risk. Using estrogens in the (surgical) postmenopausal period appeared to eliminate the increased risk.

Experts point out that replacement estrogen is still recommended in many cases to prevent hot flashes, vaginal atrophy, and bone thinning that leads to osteoporosis.

ALCOHOL, OBESITY DRUG?

Canadian scientists have reported on a new drug, citalopram, that reduces alcohol consumption in problem drinkers by stimulating a brain chemical that reduces the desire to drink. The drug is one of a group that are classed as serotonin-uptake inhibitors. By blocking nerve cells from taking up serotonin, these drugs increase that brain chemical's activity in areas of the brain related to food and alcohol consumption. Currently used anti-alcohol drugs include disulfiram, which makes the person sick when he or she takes alcohol. The inhibitor-type drugs are said to have only mild side effects. The new inhibitors are also being tested for antidepressant effects; and because they decrease consumption behavior in general, it's thought that the drugs may also affect eating disorders. Study subjects did lose weight while taking citalopram. The new drug class is still under investigation, and the new anti-alcohol agents are not available at present, says Claudio A. Naranjo, M.D., associate professor of pharmacology and medicine at the University of Toronto; but the inhibitors are expected to offer a safer and less distressing approach to treatment of alcoholism and, possibly, eating disorders.

"LIVING" CONTACT LENS

At the Medical College of Pennsylvania in Philadelphia, eye surgeons practice a new art: freeze-dried pieces of donated cornea, the clear outer covering of the eye, are sculpted to corrective optical power, then stitched in place over the patient's own cornea. This creates a permanent living "contact lens," says Joann Y. Nevyas, M.D., clinical associate professor of ophthalmology at MCP; and the patient's own cornea gradually grows to cover the corneal "button."

The new procedure, called epikeratophakia, is expected to be used following some cataract surgeries, for excessive nearsightedness, for babies born with cataracts when intraocular implants are not possible, and as emergency patch grafts for perforated corneas. Use of the technique is growing, says Dr. Nevyas, as more and more ophthalmologists attend training seminars.

HOPE FOR PARKINSON'S DISEASE

From Mexico: news that brain grafts of the patient's own adrenal gland tissue have brought dramatic improvement in symptoms for some patients suffering from Parkinson's disease, a progressive disorder involving tremors, impaired speech and producing ultimate disability.

At the Hospital de Especialidades Centro Médico "La Raza" in Mexico City, a team led by Ignacio Madrazo, M.D., D.Sc., performed the surgery on two men incapacitated by Parkinson's. Tissue from the adrenal gland, which sits like a cap on top of the kidney, was removed and grafted to the caudate nucleus deep in the brain, where it would be bathed by cerebrospinal fluid. Within two weeks after surgery, both patients showed distinct clinical improvement; and by the end of several months, the rigidity and movement disorder of Parkinson's had virtually disappeared.

In the United States, doctors who treat Parkinson's disease are analyzing the Mexican procedure to learn how the adrenal transplant produces its effects, whether the surgery could benefit some or all Parkinson's patients, and whether the benefits will last. In *The New England Journal of Medicine*, where the Mexican research was reported, Robert Y. Moore, M.D., Ph.D., of the State University of New York at Stony Brook, called the study a clear challenge for basic and clinical research, and he suggested a multicenter clinical trial to be initiated by the National Institutes of Health.

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BY LESLEY JANE NONKIN

Biggest news this year: four-wheel steering (4WS), now available on the '88 Honda Prelude Si and Mazda 626 (4WS—using two steering wheels—is what makes fire trucks maneuverable). When steering wheel is turned sharply (240 degrees or more), for instance during parallel parking, rear wheels turn in opposite direction—so back of car swings in. For shallower turns on highway, front and back wheels turn in same direction, improving cornering. (Do not confuse 4WS with four-wheel drive, in which all wheels provide thrust.)

Getting a sporty new look: Hyundai's Excel SE—with side stripes, black alloy wheels, color-keyed mirrors

What's new? From Acura: the Legend Coupe LS, with a new Bose Music System—designed specifically for the car—and a driver's side air bag as standard equipment. . . . At Volkswagen, a sporty new sister to the "cute" little Fox: the Fox GL Wagon—with a fold-down rear seat and standard features that include tinted glass, electric rear-window defogger, and padded steering wheel, among others. . . .

"Seventy percent of all accidents are caused by bad braking," says driving expert Bob Bondurant; he believes many mishaps could be avoided with a new anti-lock brake system. When "slammed," ABS keeps wheels from locking, car from skidding out of control by automatically pumping and releasing pressure. Car stops quickly, facing forward. (Only problem: tailgaters without ABS might not be able to stop as fast.) . . . Safety extra awaiting government approval in U.S.: low-level daytime running lights. Canada, which now requires these, expects incidence of daytime multiple-car impacts to drop by 10 to 20 percent. . . . Tip for shorter drivers who find that shoulder belts chafe their necks: "comfort clip" —a clothespin-like device available from dealers that holds straps together, relieves pressure. . . .

BEST DRIVE TO SEE THE FOLIAGE THIS FALL? EAST TO WEST ACROSS MASSACHUSETTS: TAKE RTE. 2 TO RTE. 112, SOUTH TO RTE. 9, WEST TO RTE. 20. IN WEST, COLORS PEAK FIRST TWO WEEKS IN OCT. CALL 617/727-3201.

"Hottest" items in town: Mercedes-Benz and Cadillac hood ornaments, stolen by kids who wear them on chains or as belt buckles. Mercedes reports that losses rose from three thousand a month last year to twelve thousand in April 1987. To blame: various rock groups whose members wear emblems as jewelry. Advice from car makers: wait until the fad passes before replacing a stolen ornament; park in well-lit, secure places. . . . Coming soon, car radios that tune in the soundtrack of *Dallas*, et al.; test results from one thousand Lincolns equipped with TV radios (channels 2-13 VHF) will determine whether or not Ford will offer the $75 option in the future.

VOGUE, October, 1987

An unfair advantage in a world of seduction.

DIVA

by

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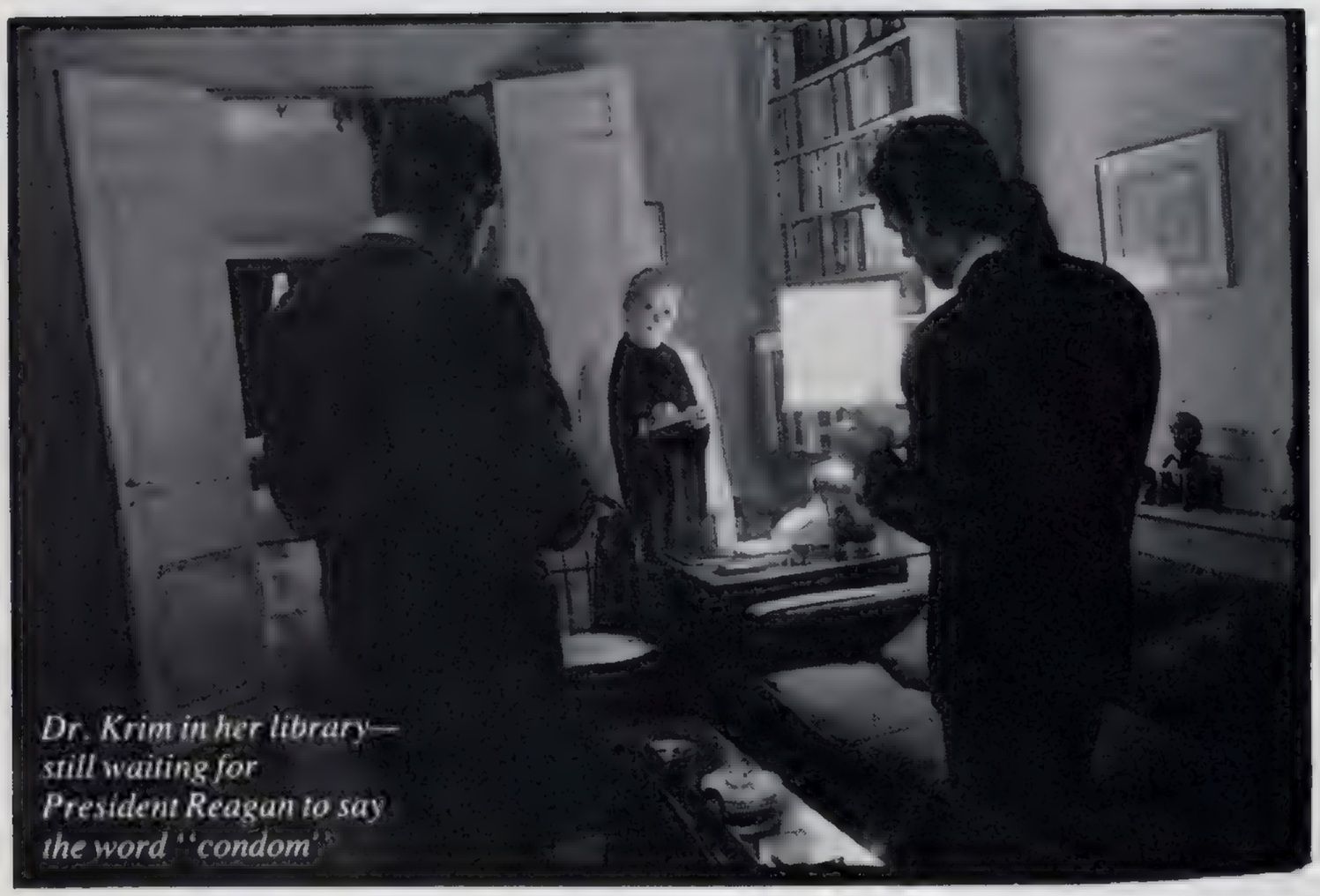
talking to...

Mathilde Krim, Sam Nunn, and Barbara Kruger—three strong voices that are personalizing the political in the arenas of AIDS research, arms control, and cultural cliché



Dr. Krim in her library—still waiting for President Reagan to say the word "condom"

MATHILDE KRIM: "Across the U.S., one man in thirty is infected. . . . One never knows with any man"

Mathilde Krim, Ph.D., is proof that one woman can make the world listen. In 1983, the Swiss Krim, a noted cancer researcher in New York City, founded the AIDS Medical Foundation; in the next three years she tirelessly traveled the globe, testified before Congress, and appeared in the media to warn about the AIDS peril. In 1985, Krim co-founded the American Foundation for AIDS Research, a group that has become—with Elizabeth Taylor's help—the U.S.'s most influential national private organization to combat AIDS through research and education. Here she discusses how AIDS is affecting our society and our lives—and how government is lagging behind the crisis.

Q: *If you were elected President, what would you do to stop the spread of this virus?*
A: First, I would immediately propose the enactment of very strongly worded antidiscrimination laws. All these problems of whether the AIDS-virus-antibody test should be used or not used, and how and when and with whom, arise because people are scared of the test—not only for medical reasons but because a positive result, that is a diagnosis of infection with the AIDS virus, exposes them to losing their jobs, their insurance, everything. We should eliminate this fear and this stigma.

Q: *Is the federal government doing enough to combat the disease now?*
A: No. It has taken President Reagan six years to pronounce the word *AIDS* and he still cannot pronounce the word *condom*. He has not offered moral leadership to the American public. Ideally, the President should say that we are at war against AIDS, and we must mobilize to fight it. Because every day counts. It's already too late for hundreds of thousands of people.

Q: *Why is so much of the advertising for safe sex directed at women? Isn't it the man's responsibility too?*
A: Everybody should practice safer sex. But since men often reject condoms we tell women, "Buy your own, don't accept their excuses, don't let them say no to you." Ultimately it's the woman who gets pregnant, gives birth to a sick child, and lives through that ordeal. She can avoid the birth of a baby with AIDS.

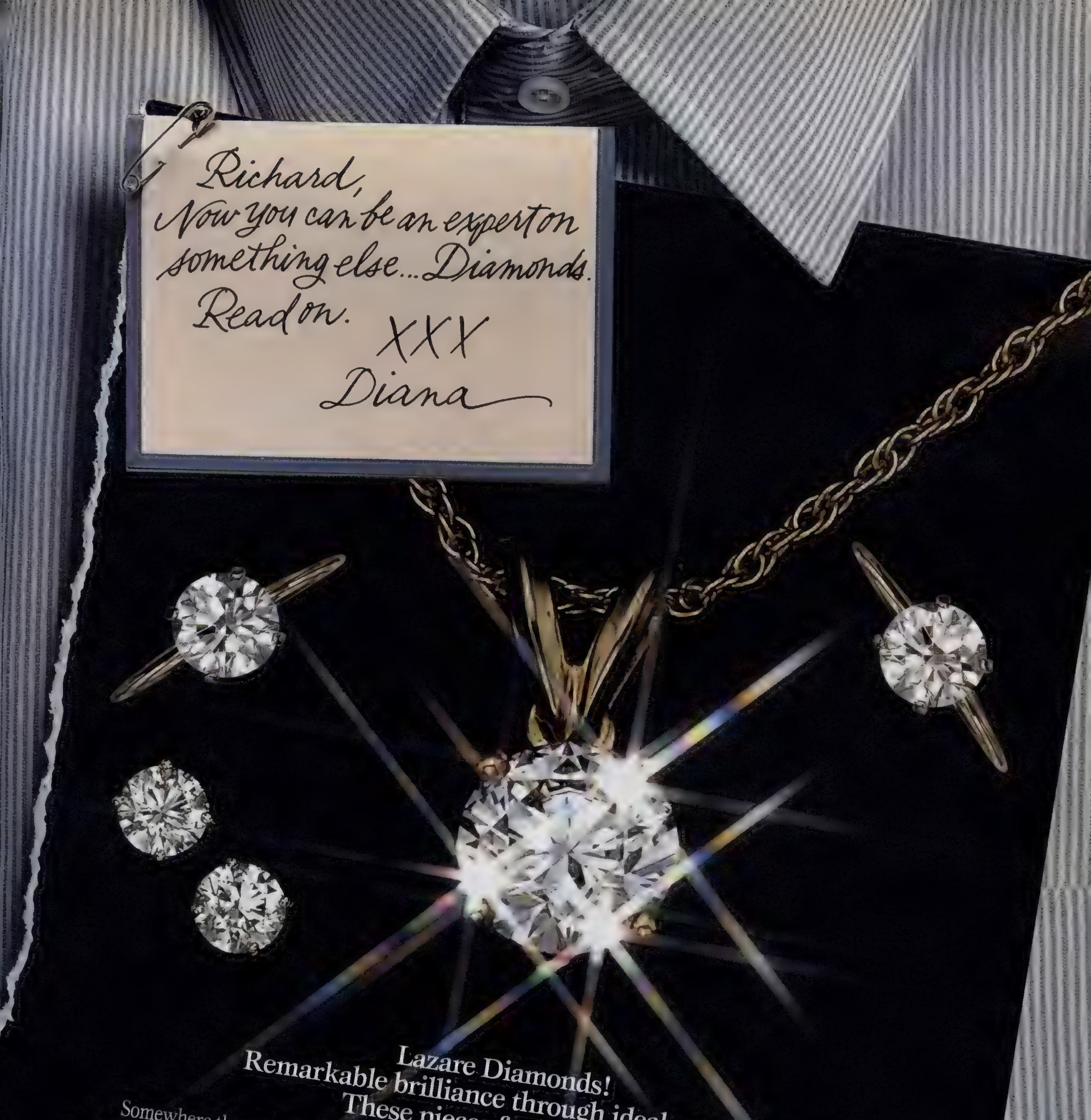
Q: *Should everyone be tested for AIDS?*
A: It's really an individual decision. I oppose mandatory testing. The test can be useful medically and very useful in conjunction with counseling and education. Some people don't want to face reality and need their noses rubbed into the proof that they are infected. Others are hypochondriacs who go around obsessed with the idea that they're infected; testing can liberate them from a terrible fear.

Women of childbearing age who live in any large urban center in the U.S. and have had several boyfriends have a right to be worried. They should be tested before getting pregnant. One can estimate that across the United States one in thirty sexually active young and middle-aged men is infected. Though many of these men are gay, many are not. One never knows with any man. We know from one study done by the Gay Men's Health Crisis that 14.5 percent of men surveyed who identified themselves as actively homosexual had had sex with a woman in the last five years.

Q: *Should the man who wants to father a child be tested?*
A: Yes, particularly if this man has had any homosexual experience within the last ten years or has used intravenous drugs and shared a needle with anyone else. If the couple has had no sexual relations before marriage, he should be tested too. Otherwise I assume that in most cases but not all, he'll test the same as she—either negative or positive.

Q: *Should an AIDS test be required for a marriage license?*
A: No. In our *(Continued on page 248)*

SYLVIA PLACHY



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MATHILDE KRIM

(Continued from page 246)

society there is no longer any correlation between getting married and having sexual relations or having children. The test's result is only valid for the day you take it and until you have sex again.

Q: *Do you think the average woman knows how to protect herself from the virus?*
A: If you speak of educated women in New York City, I would say yes. But most don't know enough. Infection is easily avoidable. There is really no danger from casual contact with infected people whether they are well or sick. The AIDS virus must meet certain cells present inside body cavities—apparently not the mouth, but the sexual organs—that can carry it back into the bloodstream. Skin is an absolute barrier to it. Nobody needs to panic or do anything special except avoid sex with infected people. Medical personnel and dentists should avoid direct contact with human blood.

Q: *Is using a condom 100 percent safe?*
A: No. Condoms don't even prevent pregnancy 100 percent of the time. Though the condom itself is an absolute barrier, it can break or slip off. Knowing how to use one the right way is very important. Nowadays, we can combine the use of condoms with use of certain spermicides, which are very effective destroyers of viruses. You must put spermicide inside the condom first and then put the condom on. You should also always have some additional spermicide available in case the condom comes off or whatever.

Q: *Some people think that all the talk about the increasing number of heterosexuals infected with AIDS is a scare tactic to get more funding from the government.*
A: That's nonsense, of course. The risk to most heterosexuals is still relatively small, but it is real. If it is scary to say so, so be it. I have come to believe the public has to be scared to some extent or it will pay no attention. Caution has to be exercised. One thing that is not yet understood is that there is a very long incubation time between infection and disease—we think it's about seven years. During all this time, one may feel healthy and appear healthy but be capable of transmitting the virus. On the basis of certain long-term studies, one can project that after ten years all people infected will have developed some form of disease—either AIDS or ARC. ARC (AIDS-related complex) can be a nasty situation too.

Q: *Are there new treatments on the horizon?*
A: There are a number of very interesting drugs that need to be tested, some related to AZT and natural substances such as interferons and certain lipids that can suppress the multiplication of the AIDS virus. We also know of substances that can restore the immune defenses damaged by the AIDS virus. They need to be tested in infected human beings. We have twenty-five thousand sick people eager to volunteer for such clinical tests. We have physicians eager to do them, and companies eager to sponsor them. Monies have been appropriated by Congress to facilitate such trials. Yet the work is not being done or is being done much too slowly because of bureaucratic entanglements at the National Institutes of Health. The NIH has not been able to implement its coordinating function effectively. The situation is so serious that groups of physicians should think of bypassing the NIH completely and come to their own arrangements with pharmaceutical companies to test AIDS drugs.

Q: *How should insurance companies be dealing with policyholders with AIDS?*
A: Insurance companies are scared of this disease and rightfully so. In the long run, it could bankrupt the insurance industry, and they know it. Private industry is not going to be able to carry the predictably very large load of people with AIDS. We should long ago have been talking about a system of national health insurance. We've always needed it, but AIDS is now going to force us to consider it seriously.

Q: *What would you say to a woman today with multiple sexual partners who is not taking any precaution against AIDS?*
A: She is crazy. —MAUREEN ORTH

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talking to...

While the ranks of Democratic Party presidential hopefuls continue to swell, Democratic insiders are closely watching Sam Nunn, the party's senior senator from Georgia, as he goes about his business in the Capitol. Chairman of the Armed Services Committee and recently a member of the Iran-contra Investigation Panel, Nunn is currently one of the most powerful men on the Hill.

Known to be exceedingly cautious, he has pondered whether to run without a lot of the grandstanding typical of would-be candidates, the flirtatious flattery of the public and the press. Though he gets some of the best press on the Hill, he turns down a lot of interview requests and TV appearances (exceedingly unusual behavior in Washington). In fact, he has done little to encourage the growing draft-Nunn-for-President movement. "I guess the general impression is that when I got here, I didn't seek the media, which is true. Generally speaking, I don't now," the senator says, in his office in the Dirksen Building. "I'm very aware that *(Continued on page 256)*

The Nunns: Brian, Colleen, Sam, and Michelle, outside their Georgia home

Courtesy of the Nunn family

SAM NUNN: "After two hours of walking NYC's streets, three people had asked me to run! Three!"

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01–ANAIS ANAIS . . . A fresh romantic bouquet from a French garden presents **La Trousse a Deux;** Two sensational fabric cosmetic bags with a zippered waterproof lining–tucked inside, a 1.7 oz. perfume shower gel and a ⅛ oz. Eau de Parfum deluxe miniature. Yours for only **$14.50.**

02–ANNE KLEIN PARFUM. Sensuality and soul. The fragrance that captures all that is Anne Klein . . . in an extraordinary bouquet of tuberose and jasmine with an undercurrent of spice notes. This exclusive offering: the distinct ⅛ oz. miniature flacon parfum, a $25 value, for **$8.00.**

03–BILL BLASS BODY BEAUTIFIERS for sport or travel, in their own easy-packing, waterproof pouch. Bill Blass dresses you in style, right down to your skin with Perfumed Dusting Powder, Body Shampoo, Body Creme, Body Finish and precious Bill Blass Perfume ⅛ oz. A $40.00 value. Yours for only **$8.50.**

04–BATH AND BODY PLEASURES FROM MARILYN MIGLIN. Stimulate the senses, energize the body, smooth and soften the skin. GOLDEN BATHING GEL gently cleanses, LUXURIOUS BODY MOISTURE protects and nourishes, SPRAY BATH AND BODY OIL stimulates your psyche. Fragranced with **Pheromone,** the world's most precious perfume. A $50. value, yours for just **$12.50.**

05–ALGERMARIN–Europe's famous Bath and Shower Gel Travel Sachets. Indulge yourself and discover the most exotic, relaxing and rejuvenating bath or shower in Algermarin's Ocean blue, mineral and protein rich, natural sea algae foam bath. Your chance to experience and adopt Algermarin bath gel at this special price, 20 convenient travel sachets, yours for just **$5.00.** Order in quantities for your ideal Christmas gifts.

06–MAGNIFIQUE' COLLECTIBLES PERFUME. Enhance your fragrance wardrobe or a magnificent gift of five distinct perfumes . . . Anne Klein II .13 oz., Salvador Dali .17 oz., Lumiere .10 oz., Histoire de Amour .14 oz., Cafe de Paris .10 oz, in deluxe replica bottles and attractive gift box. A value of $115, yours for only **$19.50.**

07–GIORGIO, BEVERLY HILLS EXTRAORDINARY PERFUME. The Scent of the Century. Share the experience with the world's most celebrated women. Floral. Provocative. One ounce of Giorgio Perfume, $165. Or you can experience this extraordinary perfume in a special limited edition ⅛ oz. size for **$12.50.** Limit three per customer.

08–CLUB MONTAIGNE DE CARON. Six sensuous Parfums from Caron's opulent Montaigne Boutiques. Presented in a luxurious lined coffret are Alpona Parfum (½ oz.), Tabac Blond Parfum (⅕ oz.), Acasiosa Parfum (⅕), Pois de Senteur Parfum (⅕). En Avion Parfum (⅕), and Poivre Parfum (⅕ oz.). The collection, valued at $130.00, is yours for **$25.00.**

09–PARFUM MUST DE CARTIER . . . this perfume warm and elegantly provocative is created especially to offer an image of great distinction. The lightness of the top note blends harmoniously with the body note by a warm flowery chord. This combination is delicately sustained with the ground note by woody amber musky chord. One ounce is $150. Classic Cartier jeweller flacon, ⅛ oz. yours for **$12.50.**

10–LE BAIN DENEUVE is the ultimate private indulgence, created by an extraordinary woman. The scented limited edition mini bath and body kit contains 1.5 oz. Moisturizing body lotion, 1.5 oz. Luxurious shower gelee, 1 oz. glistening body powder and ½ oz. Eau de toilette spray . . . A $26.00 value. Yours for just **$15.00.**

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11–FIDGI, created by Guy LaRoche... an extraordinary mélange of lush scents and sun-drenched exhilaration . . . presents this three piece collection of fragrance, bath, and after bath lavishments. Eau de Toilette Spray, .84 oz., Perfumed Body Shampoo, 1.7 oz., and Perfumed Body Lotion, 1.7 oz., are your tropical treasures for **$10.00.**

12-13–FILA WOMAN COLOGNE SPRAY. A distinctly different, fine fragrance that reflects the way you live. **Fila Woman** is sparkling and exuberant, with jasmine and spicy carnation brightening a bouquet of springtime florals. A subtly feminine, yet persuasive fragrance. The .85 oz. spray in a sleek travel case is **$12.50,** a $20.00 value. The 1.7 oz. spray is **$19.50,** a $30.00 value.

14–FLUID GOLD FROM MARILYN MIGLIN, the world's most luxurious body moisturizer. Softens and highlights your skin with sheer gold. A sensual experience. For the woman who makes life an Adventure. With Love. And **Gold Dust**–the sexiest dusting powder ever created. This $35.00 value, (ea. 2 oz.) yours for just **$7.50.**

15–[PPM]HANDS & NAILS® An extraordinary hand lotion with built-in nail conditioners from **Passepartout.** Now beautiful hands mean beautiful nails too. A true breakthrough in hand care, this unique double-action formula gives your hands a luxurious softness and protection that lasts...and lasts. And, it softens cuticles and conditions your nails giving them a healthy, lustrous shine. Beautifully non-greasy. Only **$5.00.**

16–LE CRAYON BOXED BY COSMETIC 1ST. Now, get all these 12 super-rich fashion colors in your own crayon box that stands upright on your vanity table. A box of 12 super sensational pencils that includes blendable Kohl eyeliners and soft lipliners. A $12.00 value for only **$8.40.**

17–COSMETIC BRUSH COLLECTION BY COSMETIC 1ST. A 12 piece brush collection. Every brush you'll ever need for professional make-up application. A dozen high quality brushes for eyes, lips, cheeks, lash comb, shade highlighter and contour. Packed in a compact vinyl travel case for home, travel and as a great gift. A $15.00 value for only **$8.50.**

18–COSMETIC 1ST presents a 5 piece set of **Spun Gold Creamy Mascara.** This set of 5 fashion colors comes in a fragrance-free water proof creamy formula that thickens and conditions your eyelash. Cosmetic 1st creamy mascara is presented in an all metal case with a large tapered brush. You get all 5 high fashion shades–Black Velvet, Deep Brown, Bright Blue, Navy, Plum. A $25.00 value for **$12.50.**

19–CREATION BY TED LAPIDUS. A floral bouquet of exceptional richness with a delicate blend of jasmine, narcissus and tuberose creates a subtle yet longlasting fragrance that is a true classic. The Ted Lapidus evening bag of elegant white satin trimmed with gold contains an ⅛ ounce CREATION perfume. A $35.00 value. Yours for only **$9.50.**

20-21–ISLA COSMETIQUES, "MORE THAN A GLOSS," is just that and More. Enriched with more Vitamin E, more Aloe and sun screen with more color brightness and a special conditioning formula. Treat your lips to our 12 new fashion shades: (A) Clear, (B) Toffee, (C) Rose, (D) Champagne, (E) Pink, (F) Red, (G) Scarlet, (H) Rust, (I) Coral, (J) Peach, (K) Mauve and (L) Rasberry ½ oz. each. Two for **$8.00.** Three for **$11.50.**

22–ISLA'S STARLIGHT GLITTER. Create a sensual, tasteful experience. Highlight lips, cheeks and any curve of the body with a subtle, shimmering glow. 12 shades in a rich emollient sun screen formula–(A) Moon Glow, (B) Galactic Gold, (C) Crystal Coral, (D) Glowing Amber, (E) Mystic Mauve, (F) Sun Lites, (G) Stardust, (H) Twilight Rose, (I) Burnt Copper, (J) Purple Haze, (K) Beyond Bronze, (L) Radiant Red. Any three for **$7.75.**

23–WORTH PARIS PRESENTS JE REVIENS. A classic blend of jasmine, wild narcissus, iris and orange blossom. This $125.00 per ounce parfum imported from France, in our Special Edition ⅛ oz., 4 ml. boxed parfum is yours for only **$10.00.**

24–LAUREN, RALPH LAUREN'S timeless fragrance classic. Lush florals and rich spices combine for an elegant, expressive fragrance you'll love wearing all day, everyday. Now, a fresh thought for lasting LAUREN luxury: FRAGRANT NOTIONS, Lauren Cologne ⅜ oz., Soft Body Lotion 2 oz., Sport Silkener 3 oz. and Classic Body Powder. A $40 value, yours for just **$10.00.**

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25–MILO CREAM PLACENTA LIQUID from Milopa of Switzerland . . . a remarkable invention based on Dr. Filatov's histotherapy principle. A fresh cell rejuvenating lotion that smooths and tightens skin and repairs damage from acne, sun and aging to give it a youthful glow. Notice the remarkable changes in your skin. Regular 3 oz. size $39.00, this ½ oz. sample, a two week supply, for **$6.00.**

26–CARDEAUX MIRACLE COVER. This formulation conceals like no other in the market. Just a dab will cover skin imperfections and camouflage dark circles under the eyes for all skin tones. This creamy concealer truly performs miracles. To be applied with or without foundation. Miracle Cover covers all day. Retails for $14.50. Special Introductory price **$11.00.**

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28–NIKI DE SAINT PHALLE–Deep in the heart of every romantic night lies the world's most sensual fragrance. The scent of exotic florals with rich woody undertones in a 1 oz. Eau de Toilette, coupled with these exclusive heart-shaped, **Niki-inspired clip-on earrings,** are all you need to create an evening of whimsical glamour and intrigue. An outstanding gift set for only **$26.00.**

29–NORELL PRIVATE LUXURIES– Five sparkling ways to surround yourself with America's first great designer fragrance. Within this sumptuous gift box you'll discover ⅛ fluid oz. Perfume, .32 oz. Perfume Spray, 2 fl. oz. Perfume Body lustre, 2 oz. Perfumed Dusting Powder and .2 oz. Perfumed Soap. A $100.00 value, you can enjoy for only **$10.00.**

30–PAVLOVA–for the incurable romantic. Lush floral essences, a hint of Bulgarian roses, and traces of sandal and amber create Pavlova's exotic aura. Inspired by the legendary Prima Ballerina, her signature scent is as extraordinary and memorable as she was. Regularly $145 per ounce, the .06 oz. parfum, a $13.00 value, is yours for only **$5.00.**

31–PHEROMONE PARFUM FROM MARILYN MIGLIN. The world's most precious perfume is $300.00, the ounce. It's more than a fragrance. It's an experience. Created for the woman who makes life an Adventure. With Love. This very special purse flacon in its elegant pouch, a $40.00 value, is yours for just **$12.50.**

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35–AZZARO 9–Refined. Romantic. Beautiful. An exotic floral symphony of nine precious flowers. A subtly seductive scent created for the woman who understands that fantasies are fine, but reality is even better. A special ⅛ oz. limited edition crystal flacon of Azzaro 9 Eau de Toilette–Yours exclusively for just **$6.00.**

36-37–THE PAMPERED FOOT. GOODBYE ROUGHNESS. HELLO SOFTNESS. A DRAMATIC DIFFERENCE the first time you use it. Unique CALLOUS CONTROL FORMULA feeds Collagen and moisturizes to keep callouses from returning. THE PAMPERED FOOT CONTOURED SOLE smoothes away roughness. The Pampered Foot plus 2 oz. Lotion, Regularly $12.00 NOW **$8.50.** 2 oz. Lotion Refill **$6.00.**

38–DOES YOUR FRAGRANCE FADE FAST? What you need is **PERFIXE FRAGRANCE EXTENDER.** This new scientifically developed formula acts as a foundation that makes your fragrance last and last without changing its character. Just simply apply Perfixe to skin areas you wish to perfume, then spray or dab on your fragrance. That's all there is to it. ¼ ounce, **$15.00.**

39-40–K'ARSAN SUN POWDER blusher and highlighter–a most unique NEW alternative for the fair to medium complected woman who is searching for a SUBTLE HEALTHY LOOK. Say good-by to intense color! Forget orange and streaky! A formulation of 4 moisturizers, when applied reacts like silk, feels SHEER. .05 oz. Loose Sun Powder and Brush **$25.00.** .02 oz. Press Sun Powder **$15.00.**

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41–QUICK BRONZER FROM MILOPA OF SWITZERLAND gives you a natural-looking tan without the sun! Tans in 2-3 hours and lasts approximately 3-6 days. Self-tanning substance is a form of sugar and is absolutely harmless to the skin. Contains vitamins and has no coloring. A moisturizer ideal for skin sensitive to sunshine. Regular size tube $13.50 now SPECIALLY priced at **$10.50.**

42–REPÊCHAGE SEAWEED BODY CREAM. Re-energize your skin with minerals, vitamins and biotrace elements of sea water with concentrated seaweed rich body cream. Super-hydrating, non-greasy formula helps tone and nourish the skin leaving it silky-smooth and soft. Quickly absorbs so you can apply it before you dress. Excellent as a hand lotion. 8.45 fl. oz. body cream. Only **$13.50.**

43-44–TALIKA EYELASH CONDITIONING CREAM. How do your lashes grow so naturally long, silky, seductive? The secret is **Talika,** a very special French formula of pure natural ingredients that stroked on nightly encourages thicker, healthier, lovelier lashes. 1/10 oz. **$10.00.** To Complement the cream, try our Eye Make-Up Remover (Non-Oily) at **$8.50.**

45–TOVΛ . . . A NEW DIMENSION IN SENSUALITY. Refined and elegant, **TOVΛ** is light, clean and delightfully fresh. A unique and exotic fragrance of jasmine, sandalwood, citrus and lavender. Unforgettable **TOVΛ** Parfum is $55.00 for 1/4 oz. Yours to sample: Eau de Parfum in an elegant 1/8 oz. black purse size atomizer for only **$7.50.**

46–THE THIRD MAN BY CARON. This unusual offering . . .The Third Man Tool Kit for every purpose . . . made of the world's finest forged steel. Presented in a steel grey lined box are twelve fabulous tools for desk, car and home repair. Together with a 28 mil. Third Man Eau de Toilette Spray. A great help at home. A $60.00 value is yours for **$19.50.**

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(Continued from page 248)

good media can end tomorrow morning.''

Sitting at a conference table before a huge map of the United States, he jokes about testing the waters, however: ''My first evidence of a ground swell of public opinion was walking the streets of New York City. After two hours, there were three people who not only recognized me but asked me to run! Three!''

Ironically, Nunn's modesty may serve him well. The tremendous interest in him stems in part from the fact that he's a pragmatist rather than an ideologue; a Democrat who may be able to appeal to voters disillusioned with the special-interest policies that have marked the party's platform in recent years. Politically, his style is circumspect and deliberate; he is considered an effective speaker on the Senate floor, not given to rhetorical flourishes or histrionic displays. Colleagues admire his devotion to work and his mastery of detail; Democrats and Republicans alike consult him on defense issues.

Also important is the fact that Nunn is a Southern boy. A bloc of southern states votes in primaries on Super Tuesday, March 8, 1988, and its preferences could catapult one of the candidates into the lead. Many political consultants think that Nunn's Southern power base would give him a boost.

Though some perceive Nunn's committed conservatism as a strength in the current political climate, others worry it may hurt him in gaining necessary support from Democratic party activists should he seek the nomination. He admits, ''The odds could be against me, particularly since I'm from the conservative side of the Democratic Party—but I think I'm in the middle in the country.''

He has supported President Reagan on most key issues of the past six years—voting for the MX missile, school prayer, limiting abortions and aid to the contras; and against the ERA—and consistently earns higher performance ratings from conservative lobby groups than from liberal organizations. Although he did attack Reagan's disastrous Lebanon policy and challenge the administration on SDI and the MX, Nunn defends siding with Reagan on the whole. ''I think Southerners generally give the President the benefit of the doubt on close questions. That's a historical trend, particularly of Southern Democrats. Somebody has to make the system work; somebody has to bridge the gap between polarized factions in the country. Now, do I, as a Democrat, automatically vote against virtually everything the Administration proposes? No, I don't do that.''

With the accent of a Southern gentleman farmer, Nunn is engaging and direct in conversation, observant and full of questions. ''He's witty but he's not exactly funny,'' says a friend. A dedicated family man whose sartorial trademarks include penny loafers, horn-rimmed spectacles, and seersucker suits, Nunn is also one of the most religiously active members of the Senate. ''Sam is cleaner than a whistle, maybe a little too clean to have that edge a national politician needs,'' another friend notes.

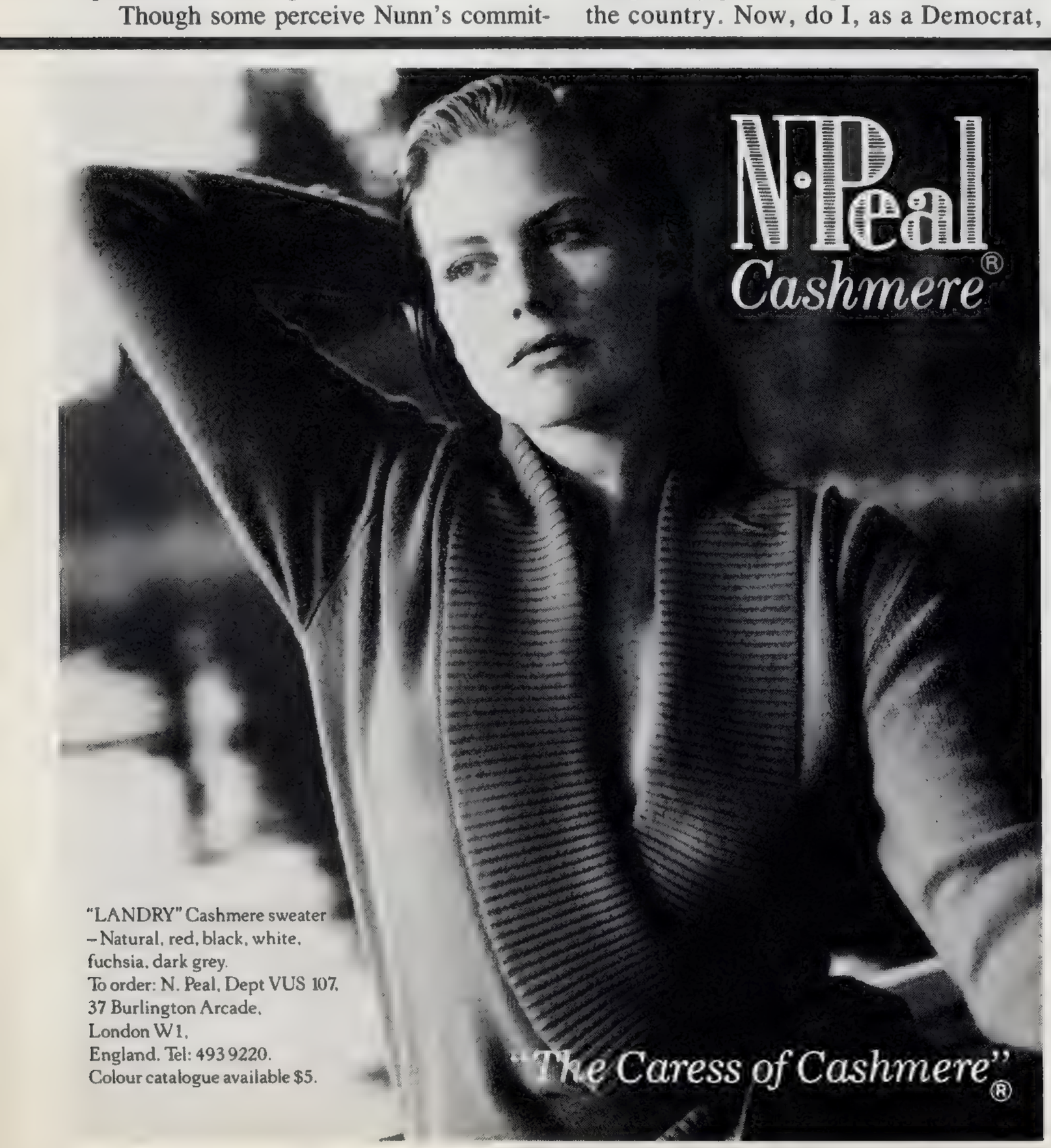
Born in 1938 in Perry, Georgia, a rural community of eight thousand, Nunn attended public schools and received his law degree, with honors, from Emory University, in 1962. In 1968, he won a seat in the Georgia House of Representatives, and moved on to the Senate in 1972. Concentrating on defense and military issues has enabled him to advance swiftly.

Nunn's reputation as a knowledgeable hard-liner boosted his stature as international events—the Soviet invasion of Afghanistan, the revolution in Iran, and Reagan's electoral triumph—moved national opinion away from antimilitarist feelings following Vietnam. By mastering such arcane topics as Pentagon budgets and details of NATO, he earned his authority on the military, and has used it to take tough positions, for example, charging that creating an all-volunteer army after Vietnam has been ''a real national mistake.'' (He has in the past introduced legislation to reinstate the draft.)

Nunn's critics feel that he could use his power and his knowledge on defense issues to do a lot more for arms control. ''Nunn is philosophically inclined to manage the arms race rather than stop it,'' says a defense analyst for Senator Paul Simon (another Democratic hopeful). ''He's done some good things for the arms-control community, like upholding the traditional interpretation of the ABM treaty against the Reagan administration, but he backed out on the MX. He'll argue with the President but then vote with him.'' Another arms analyst says, ''A lot of Senators follow his lead because he knows more about the defense debate than anyone else. He could have been more forceful on SALT II, which was never ratified.'' Others say Nunn balks at seizing the initiative in political maneuvers and hesitates when he should be aggressive. One political journalist observes, ''The great mystery about him is his reticence, particularly when you consider where he's landed.''

Nunn has *(Continued on page 260)*

"The great mystery about Nunn," a journalist observes, "is his reticence"



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(Continued from previous page.)

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Zyderm and Zyplast Collagen treatments are appropriate for most people; however, Zyderm and Zyplast Collagen must not be used to treat people who have had a reaction to the required skin test or who have previously had an allergic response to injectable collagen, people with a history of autoimmune diseases or serious allergic (anaphylactoid) reactions, and people who are allergic to lidocaine.

All medical procedures require caution. There is a possibility of experiencing a reaction related to the injection process itself. However, this does not mean it is necessary to discontinue treatment. For instance, any injection carries a potential risk of infection. In addition, mild bruising or a slight blush could occur at the injection site. If you have previously had facial herpes simplex at the site of injection, there is a chance that the injection process could provoke another herpes simplex eruption. Your doctor will, of course, act to minimize these risks.

During the process of administering injectable collagen, it is possible that the needle could be accidentally placed through a blood vessel. This is unlikely; however, if it should happen, it could result in a scab or scar formation or a temporary discoloration of the treated area.

As with other substances that are injected (particularly local anesthetics and steroids injected into the head and neck area or the extremities), there is a remote possibility of accidental injection of the material into a blood vessel. This could result in blockage of the blood flow and loss of circulation to nearby sites. Such an incident has occurred once to date in an estimated total of three million injections of Zyderm or Zyplast Collagen, resulting in partial loss of vision in one eye.

There have been infrequent reports of the injected collagen being visible in the skin, in the form of a small raised or white area at the treatment site, which may persist from a few weeks to several months. Also, some areas (such as compressed scars) resist precise placement of the material, resulting in a slight elevation beside the defect.

Extra care is required for certain people. Zyderm and Zyplast Collagen are used cautiously in people with histories of atopic or allergic reactions to other substances; their use has been associated with allergic hypersensitivity reactions, especially in patients who have such histories.

Zyderm and Zyplast Collagen are also used with caution in people who are receiving immunosuppressive therapy.

Treatment is postponed in people with active inflammatory skin conditions (eruptions such as cysts, pimples, rashes or hives) or with infections, until the condition has been controlled.

Also, the safety of treatment during pregnancy or in infants or children has not been established.

For the more than 300,000 people treated since 1976, injectable collagen has proven to be very safe. However, a small number of patients (approximately one percent) have developed an allergic reaction after one or more injections. These reactions have consisted of prolonged redness, swelling, itching and/or firmness at some or all injection sites. Most have lasted between three and four months, but in some cases have exceeded one year.

Of the one percent of patients who developed an allergic reaction after treatment, one-half had an unreported or unrecognized response to the skin test. (With proper monitoring of the skin test, many of these reactions could have been prevented.) The remaining one-half of this group developed allergic reactions despite a response-free skin test.

An additional one percent of individuals have experienced symptoms similar to those of an allergic reaction, but which occurred periodically. Recent research has shown that some of these patients are allergic to bovine collagen.

In rare instances, formation of a scab and sloughing of the tissue at the treatment site have been noted which, in some cases, resulted in a shallow scar. Also, less than three per 10,000 treated patients have reported systemic complaints consisting of nausea, rash, headache, joint aches or difficulty in breathing.

Ask your physician about Zyderm Collagen and Zyplast Collagen treatments. He or she can best evaluate if treatment is appropriate for you, and can answer any additional questions you may have.

SAM NUNN

(*Continued from page 256*)

hitherto demonstrated little interest or skill in demagoguery or in invoking simplistic themes of American patriotism, techniques that Presidential candidates, Reagan in particular, have used successfully for better or worse. He does not convey his vision of America in succinct, emotional declarations, being more comfortable with facts and details than sentiments and slogans. The qualities that make an able legislator aren't necessarily those that equip a national candidate to rouse passions and fervor on a grandiose scale. Nunn may have to add some intensity to his political style should he set his sights beyond the Senate.

Presidential politics aside, Nunn will continue to shape defense policy, make headlines and titillate political analysts. He wants to restructure existing military institutions and create a U.S.-Soviet crisis center to monitor nuclear and military installations in case of accidents or technical failures. He also plans an intense probe into SDI, "getting down to what we want it to do."

If Nunn doesn't take a shot at the White House this time around, he can still retain his dark-horse status and look toward 1992. "I've been talking to an awful lot of people, but that's all. I've sent back a lot of contributions. I'm not raising any money," he said a couple of months ago. In the meantime, he appears perfectly content where he is. "I do enjoy the Senate," he confesses. "Some think that's a perverse characteristic. But I do enjoy it." —MAURA MOYNIHAN

Maura Moynihan *has written for "The New Republic," "New York Woman."*

talking to...

BARBARA KRUGER: "You can look at Oliver North and listen to him speak and wonder how a nation doesn't know a sociopath when it sees one"

The New York City art world suffered a bad bout of mixed emotions last spring when Barbara Kruger joined the Mary Boone Gallery. Had SoHo's most high-powered gallery owner suddenly found a political consciousness, or had Kruger lost hers? Since the late 'seventies, Kruger, forty-two, has been building a reputation as a sharp-edged, sharp-tongued critic of the consumer society in general and the art market in particular; one of her favorite targets is the larger-than-life *(Continued on page 268)*

JEANNETTE MONTGOMERY/Courtesy Staley Wise Gallery

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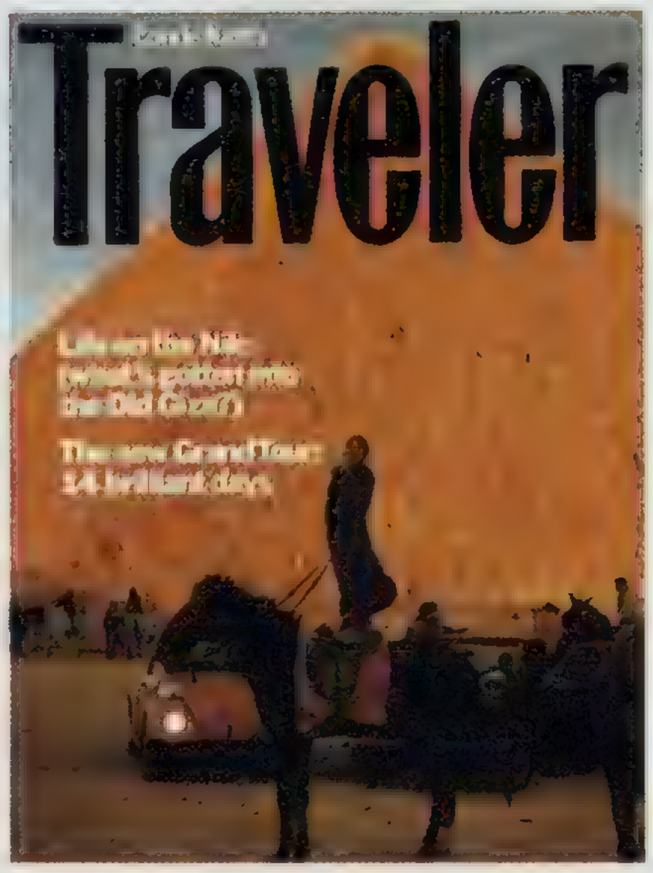

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BARBARA KRUGER

(Continued from page 260)

artist-hero, a commodity in which Mary Boone specializes. Indeed, inviting Barbara Kruger into the Mary Boone Gallery is like trying to cage a bull by inviting him into the china shop. "WHEN I HEAR THE WORD CULTURE I TAKE OUT MY CHECKBOOK" reads the text splashed across a billboard-sized photograph of a Howdy Doody puppet face. The words "BUY ME/I'LL CHANGE YOUR LIFE" cover a grainy black-and-white poster of a frog-eyed toy.

The very form of Kruger's work is a rebuke to high art. She just blows up and crops pictures from old magazines, then superimposes words on them. "I don't even use the term 'artist,' " Kruger says. "I think of myself as someone who uses pictures and words. That's what I do." That's what she did as a graphic designer for *Mademoiselle* in the late 'sixties and early 'seventies, and that's what she does now. The difference is that she now uses her skills to unmask the hidden persuaders rather than to assist them. She is the sworn enemy of cliché and stereotype, of those culturally reinforced images that try to tell us who we are and what we want.

Kruger uses photos and words to unmask the hidden persuaders

"WE DON'T NEED ANOTHER HERO" reads the banner across a huge blowup of a pigtailed little girl admiring a freckle-faced boy's little muscle. Encased in a red enamel frame on Mary Boone's white walls, this work seems to comment on the inflated status of stars of the art world, which now include Kruger herself. But Kruger's work has a life outside gallery spaces, where it wins different spectators and sends different messages. This past winter, for instance, eighty copies of "WE DON'T NEED ANOTHER HERO" were plastered on billboards throughout England, Ireland, Scotland. Another fifty billboards, using twelve different images, were mounted atop buildings in Las Vegas.

Kruger's photomontages also surface as wall posters and newspaper ads. "The more visible I become in the art world, the easier it is for me to place images outside the art world, in more secular sites," Kruger says. "People have said to me, 'Oh, why are you in the galleries? You should just do posters.' But why do just one thing?

"The poster is a very fugitive form; the poster wars in New York City are very intense. You put them up and two minutes later they're covered by John Cougar Mellencamp. It's O.K. for things to disappear, but why just do posters? Or why just blow up pictures and put them in red frames for the galleries? Why not do posters, do billboards, do the galleries? I have plenty of time. Writing is important to me. It's getting one's voice out. And teaching has always been important to me. This year, I'm helping organize a series of eight lectures by different people on the remaking of history, trying to bring new ideas to the subculture of artists. These activities are as much a part of my work as the pictures."

What is the object of all these activities? "Well," Kruger answers, "I've frequently said that I'm interested in ruining representations and welcoming a female spectator into an audience of men." What does that mean? "I hope for a change in social relations, a change toward pleasure and tolerance." What is it you want to chip away at? "I could say, 'Look, all we have to do is watch the Iran-contra hearings.' I mean, you can look at Oliver North's face and listen to his speech, and you can see what things have to be chipped away. You can wonder how a nation doesn't know a sociopath when it sees one. The hearings are very instructive. We can talk about how the 'image culture' has evacuated any notions of history, the way what is said doesn't count because what is seen rules. It's really extraordinary."

Does she worry that star status will take the bite out of her work? "No, I think I'm always on my toes," she answers quickly, and then she adds, "I never thought I was doing subversive activity outside the confines of the marketplace—I'm not that romantic. And I have no inheritance.

"I don't think there's a blameless place where work can function. One has to work within the confines of a system that inflates the personage of the artist but also use the power of that inflation to make the work more effective, use it to question what the inflation is about."—LE ANNE SCHREIBER

"Untitled," 1987; Courtesy Mary Boone Gallery, NYC

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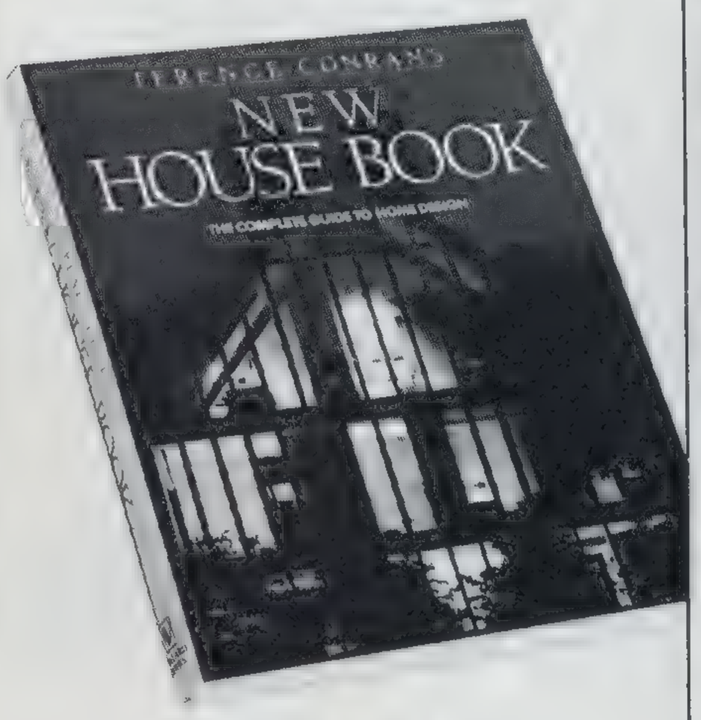

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SHAPE-UP NOW

FIT AT FORTY: THE NEW "MIDDLE AGE"

The shape a woman's in has less to do with age than with habits. Exercise, diet make a difference

BY ANNIE GOTTLIEB

To our mothers, even to us as girls contemplating our futures, the decline from lithe, active youth to pudgy middle age appeared as inescapable as the law of gravity. The unexpected, liberating gift of the fitness movement has been the way it has revolutionized our concept of "middle age": how it feels, how it looks, what a middle-aged body can do. Most surprising of all, this is true not only for women who maintain continuous fitness from their twenties on, but for those who *begin* working out in their thirties, forties, or even later in their lives.

What happens to the woman over thirty-five or forty who has allowed the changes of age to proceed that much further unchecked? "If you've been sedentary for years, the bone loss that leads to osteoporosis starts much earlier than we thought—in the forties or even in the thirties," says Lenore R. Zohman, M.D., director of the Exercise Laboratory and Cardiac Rehabilitation Program at Montefiore Medical Center, New York City. "Regular exercise can help to minimize age-related changes, such as increase in blood pressure and decline of lung capacity, muscle strength, and oxygen consumption."

"As a person ages, she loses muscle mass, so even if weight is maintained, fat is being substituted for muscle," adds Grant Gwinup, M.D., chief of the Division of Endocrinology and Metabolism at the University of California, Irvine, Medical Center.

It's depressing to think that these changes could have been prevented—until one realizes that they can also be *reversed*. The human body responds dramatically and gratefully to use. "In all ages of women, there's a measurable increase in bone density in response to weight-bearing exercise," says Dr. Zohman. With a gradual program of aerobic conditioning, "oxygen consumption increases. Heart rate and blood pressure come down." And the proportion of muscle mass to fat shifts back in favor of muscle (though not, Dr. Gwinup says, as much as it would have before age thirty).

Age has far less to do with the shape a woman is in than once thought. *Activity* is the key. "Many symptoms of what we call 'aging' are actually symptoms of disuse," says Dr. Zohman. Deconditioning, she says, is "the great imitator. Just by being out of shape, you can simulate the effects of being older than you are or sick."

A woman can get back to her natural birthright of a lithe, active middle age, even if she's over forty and out of shape. In fact, Dr. Gwinup says, "This is a very important time for a woman to change her life style if she has been sedentary. What happens in the next twenty years depends on a person's habits during these middle years." Besides the danger of osteoporosis, Dr. Zohman reminds us, women lose their special protection against heart attacks after menopause. "The forties are a fine time to start exercising," she says. "Get into the habit and build it into your life." Just one warning: Start *very, very slowly*.

> "The forties are a fine time to start exercising"

"I've seen unbelievable injuries from starting too fast," says Dr. Gwinup. "One's capacity is virtually unlimited, but an injury at the start may send it all down the drain. As with crash diets, crash exercise programs *never* work. Don't start jogging; walk first, for three or four months. Then start to add little hundred-yard jogs, and then gradually increase the jogging and decrease the walking. I've had forty-year-old patients start walking and become pretty classy runners in the course of three or four years."

If they're anything like the growing number of active forty-year-olds, they're saying to themselves, "*This* is middle age?"

Annie Gottlieb *is the author of "Do You Believe in Magic?" (Times Books).*

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Q HAIR A

New shine boosters . . . haircuts: why layering works best . . . coloring brows: a good idea?

Q Lately my hair looks duller than it used to; how can I give it more shine?

A In a survey conducted by L'Oréal, adding more shine to hair was women's number-one concern. To make hair more glossy, it helps to understand that "hair shines when light reflects off *flat* hair cuticles," says New York City's Philip Kingsley. "If hair is damaged—from processes such as overbrushing, teasing, spraying, perming, or coloring—the cuticle is 'roughed up' and doesn't reflect light well. The result? Hair looks dry and dull."

First steps in boosting shine: thorough shampooing followed by *light* conditioning to flatten cuticles. If a conditioner makes hair limp, it's probably too heavy; switch to a conditioner formulated for your particular hair. Also important: "regular deep conditioning (once-a-week to once-a-month, depending on how damaged your hair is) with a product that adds water—not oil—to hair." Kingsley's "Intensive Elasticizer," for example, adds moisture to hair, increasing its "stretchability," maintaining shine by decreasing damage. A hot oil treatment, on the other hand, simply coats hair, making it appear dull.

Many new items available today promise to boost hair's shine. "These products work as optic reflectors; they form a film on hair, and that film—not the hair itself—reflects light," says Kingsley. "Such products can be helpful adjuncts to—but should never take the place of—regular conditioning." Hair "glossers" come in several different forms to suit different hair types and a woman's personal preference, and include mousses, sprays (i.e., Paul Mitchell's "Freeze And Shine Super Spray") and gels (Alberto V05).

Q I've recently had my hair highlighted. Do I need to lighten my eyebrows—which are brown naturally—as well?

A "In most cases, changing eyebrow color to match hair is unnecessary," says Leland Hirsch, color director at Nubest & Company and a consultant for Clairol. "Haircolor changes are much more subtle today, and the contrast between eyebrows and hair is not as noticeable as it used to be. Dark brows can accentuate a woman's facial features, bringing out eye color and skin tone. There's also a greater chance for error in coloring brows: the type of coloring used (usually semipermanent) may be the same as the type used on hair; but since eyebrow hair tends to be thicker and coarser, it doesn't 'take' color as well. Results can be brassy or orange-y."

One common exception to brow/hair match up: a woman who covers her grey hair with color may want to change her grey eyebrows. "Even in this case, the best method may not be to color the brows but simply to use an eyebrow pencil to shape and add new tones to brows," says Hirsch. "Also, the way brows are shaped can influence their overall appearance; carefully tweezing your eyebrows to give them an easy arch can 'diffuse' the color and actually make them appear lighter."

Q I've always had a blunt cut, but I read a lot these days about the advantages of layering hair. Are there any real benefits to layering?

A Yes, especially with today's more subtle methods of layering. "When hair is all one length, it tends to hang limply as it grows," says Suga of Suga salon, NYC. "Tapering layers into key areas—such as the last few inches of hair around the face and at the crown—gives even the thinnest hair more movement and volume."

For fine hair, a modified blunt cut—in which layers are cut only into the last inch or so of hair—can add thickness and prevent hair from looking stringy. Layering also enhances the natural texture of curly or wavy hair. "If hair is permed, tapering the last inch or two every two months may extend the perm's life and help hair to spring back into place. If you like to use rollers or a curling iron, hair with just a bit of layering will hold the curl better than hair that is all one length. Because layers today are less defined, less 'choppy' than before, hair also tends to look neater as it grows out between salon visits."

If hair is highlighted, layering allows more shades of color to be exposed, making the color look more natural. The movement of layers also lets dark underneath hair show through, creating an attractive contrast to the lighter top layer that exists in every woman's hair.

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LORD & TAYLOR

PEOPLE ARE TALKING ABOUT books

West: "the personification of the modern woman"

SERIOUS LADIES
Two brainy new novels, plus the awesome Rebecca West

By MARGO JEFFERSON

"We are twice the women that our grandmothers were," West exhorted in 1912. "But we have not enough devil in us."

When Rebecca West was five her father found her digging up some chestnuts she had buried in the garden. "I am God, and they are people, and I made them die, and now I am resurrecting them," she explained, and when I read her, I often feel as much at her mercy as those poor chestnuts. The Westian voice hurls brilliance and bombast at the reader: it creates lustrous images and grammatical constructions; it seduces, then coerces you into believing that if you agree, you are bound for glory, and will otherwise be tossed into the outer dark of weak-willed, mealymouthed lost souls.

Political journalist, crime reporter (the Nuremberg trials), biographer, critic, and novelist (*The Return of the Soldier*), West wielded awesome weaponry. Her finest work has the exhilarating effect of emboldening you, but as she grew older she grew addicted to a more bullying and at times repellent mixture of analysis, melodrama, and proclamation. The same problem marks her fiction; grand as her imagination can be, that imperial voice drains characters and their circumstances of independent life.

"I can't bear to feel that I will presently have to build up a position in the world simply by dominance, when I could have done it if anybody had let me simply by being a human being," she once wrote. "Anybody" must include herself as well as the world, and Victoria Glendinning's biography, *Rebecca West: This Is What Matters* (Knopf), records her inner and outer struggles sympathetically and systematically.

The woman whom a 1920s American newspaper called "the personification of all the vitality, the courage and the independence of the modern woman" was born Cicely Fairfield, of Anglo-Irish and Scottish ancestry, in 1892. Her father was an antisocialist, antisuffrage journalist—a gambler and philanderer with lots of dash and not much success. Her mother, according to West, was "ugly, witty, fascinating and intelligent"; she was also long-suffering, and forced to take whatever pink-collar work Edwardian Britain could offer to maintain her family on the lower rungs of shabby gentility. Mr. Fairfield, estranged from his family, died in a Liverpool lodging house in 1906. Five years later, his youngest daughter had made her name as a hell-bent-for-leather socialist feminist writer (though in later years she was to adopt many of his swashbuckling reactionary ways).

In 1912, Cicely Fairfield took a pen name, Rebecca West, after an Ibsen heroine who compels her lover, a married man, to join her in a double suicide. In 1913 she became the mistress of H.G. Wells, who was married. Wells, a womanizer like her father and old enough to be her father, soon made her a mother. That their son's birth had been a mistake was one of the few things they agreed upon in their bitter, passionate, ten-year affair. Small wonder that son Anthony has spent much of his adult writer's life savaging the mother who had raised him, while salvaging the father who kept a polite distance. By the end of her life, Rebecca and Anthony were all but mortal enemies.

Glendinning has written biographies of Elizabeth Bowen and Vita Sackville-West. Like those books, this one sails comfortably between the safe ports of "worthy" and "admirable." West left instructions that Glendinning was to write a "short" biography and Stanley Olson, author of a worthy but sometimes obtuse life of Elinor Wylie, a "full" one. This mesmerizing, infuriating woman was inclined to the end of her days to assign delicate psychological insights to women and bold, vigorous logic to men. That she herself possessed both sets of qualities made life very difficult.

In 1974, West described Margaret Drabble as one of an "elegant sufficiency" of English women novelists examining the question of whether, given increased social and political advantages, women might "not only be able to earn their own livings and develop their minds and live candidly, but might also be luckier in love than their mothers and grandmothers and would take it better if they were unlucky." According to West, Drabble's novels suggested that no such luck was forthcoming. But she also praised the young writer for being "too rich-minded to harp monotonously on one theme." *The Radiant Way* (Knopf), Drabble's new novel, has an admirable, West-like profusion of themes. She offers a portrait of England in the dour, conflicted 'eighties, "the *(Continued on page 280)*

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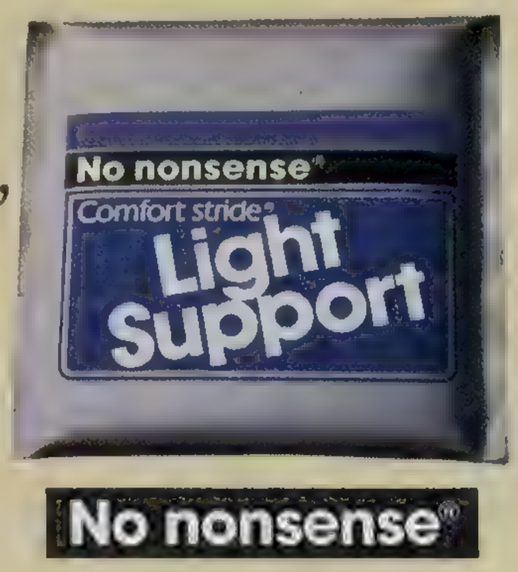

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PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 276) years of inner city riots. . . of rising unemployment and riotless gloom''; the years of reduced choices, with everything from the pocketbook to the imagination scrimped and cut back.

She centers the novel on three women who met at Cambridge in the 'fifties. (''One of the surest ways forward for an intellectual young woman. . . a socially disadvantaged young woman from the provinces was through Oxford, through Cambridge.'') Now, in their middle-class mid-life years, insulated, well-meaning, and uneasy, their great expectations have been reduced to a dirge-like ''Well, let's get on with it.'' Through their lives and work, Drabble moves across England, showing us businessmen, academics, workers, psychiatrists, housewives, and prison inmates. But she doesn't gather momentum; sadly, she loses it. By the novel's end she seems as wan and depleted as the nation. ''Ladies of Great Britain,'' West exhorted in 1912, ''we are clever, we are efficient, we are trustworthy, we are twice the women that our grandmothers were, but we have not enough devil in us.'' Exactly.

Barbara Novak is an American, and *Alice's Neck* (Ticknor & Fields) is her first novel. Like Drabble she dissects the fate of an intellectual, socially disadvantaged young woman from the provinces who gains entrance to a center of learning, privilege, power. But in this case she is broken by the experience.

Anna Bernstein is a golden-haired orphan from Brooklyn. Her story is arranged like a murder mystery: the crime, laid bare at the start, is her mental breakdown; its causes are revealed in meticulous flashbacks.

Two of the culprits, as much symbols as men, are Anna's lovers. One, a professor and descendant of Cotton Mather, represents the imperious force of New England WASP tradition. The other, a graduate student immersed, like Anna, in ''good'' German history, is the grandson of a Nazi: he represents the nightmare she has so far refused to acknowledge. Anna is a kind of ''enfant/savant,'' dependent on books for all she knows. When her intellectual and emotional encounters at Harvard force her to research and to *feel* her history as a Jew—to know herself orphaned by a world that murdered her people as well as by the car accident that killed her parents—she falls apart.

This is charged material. Novak, an art historian at Barnard and the author of *Nature and Culture: American Landscape Painting*, knows how excruciatingly vulnerable a young mind intent on understanding the world is when it understands next to nothing about itself. But while Anna's fevered intellectual search is charted adeptly, the psychological search it embodies is shortchanged. Take the use Novak makes of *Alice's Adventures in Wonderland*. Anna identifies acutely with this young girl and with her prototype, Alice Liddel, both trying to find their ways in a world beyond their ken—at the mercy of a gifted man's imagination. But a comparison that should be haunting is precious instead—used more for embellishment (how exquisitely imperiled Anna/Alice is!) than insight. Yes, a wounded young woman might easily hide behind that sort of protective literary coloration. But her creator shouldn't.

The Boston Women's Health Book Collective: ''Our Bodies, Ourselves'' was the phenomenon that started it all.

WHEN WE'RE 64
Women on age, sex, and money

By SUSAN BARRON

It has been eighteen years since members of the Boston Women's Health Book Collective, a nonprofit educational organization for women, began sharing information about their bodies and their health needs. That these informal exchanges among women about their own sexuality, reproductive lives, and health concerns spawned a ground-breaking book is hardly surprising; the limited information available then to women lay in the hands of male experts. Almost a generation later, *Our Bodies, Ourselves* remains the definitive book on female health care.

Next month, Simon & Schuster will publish *Ourselves,* *(Continued on page 282)*

J. BERNDT

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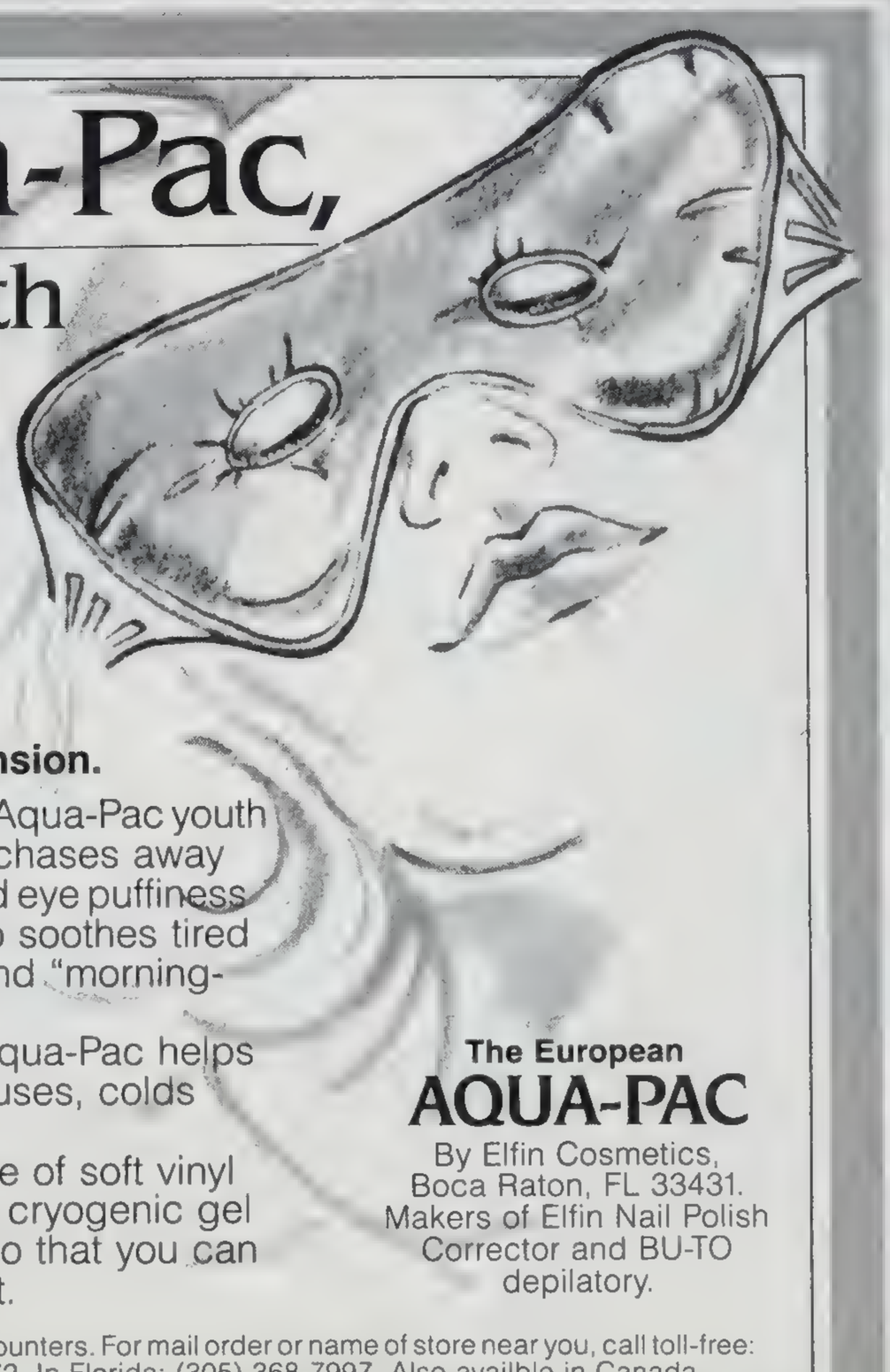

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REGIS *HAIRSTYLISTS*

PEOPLE ARE TALKING ABOUT BOOKS

(Continued from page 280) *Growing Older: Women Aging with Knowledge and Power.* It is the product of forty-five writers and more than three hundred contributors. Like its predecessor, it will speak to the capacities of women to control their own conditions. This time, however, the focus is the needs of women in the second half of life, coping with both biological change and cultural prejudice. If the book is occasionally grim—the problems of memory loss, arthritis, and disabilities receive detailed treatment—its clarity is comforting.

In a Boston suburb, some of the contributors recently gathered in the Victorian farmhouse of Paula Brown Doress, who, with Diana Laskin Siegal, coordinated and wrote *Ourselves, Growing Older*. Despite their three-year immersion in the sobering realities of aging in a youth-worshiping society, the prepublication mood was almost celebratory. Those who sat at Doress' dining-room table, eating fruit and talking, exuded the collective strength of pioneering women. Though they told different stories, they laughed and were outraged in synchrony.

"We didn't want to write as objective researchers," explained Norma Meras Swenson, one of the more vocal members of the group. "The core feelings were what mattered."

"I believe that what benefits me could benefit other women," Doress said. "My mother, who had always worked and played an active role in shaping her own life, developed Parkinson's disease—it just descended on her from nowhere. The book helped me to sort out what we can control and what we can't."

"Can you imagine men writing an equivalent book on aging?" I asked.

"Men would have no need for such a book," Siegal said. "Women would handle matters for them."

Aurelie Jones Goodwin, a sex therapist who contributed the chapter on sexuality, added, "The central fact that women are the caretakers makes it very hard for us to ask for what we want. Women frequently stop having sex later in life because their husbands stop wanting it. Men may develop anxieties about performance that have nothing to do with their wives, but women withdraw from discussing it to avoid putting pressure on the men—which is all very sad. If the man is not interested, the woman assumes she's not attractive to him anymore."

"I had relied for so long on men's attention that I couldn't see any attractiveness in growing older," Jane Hyman, the author of chapters on breast cancer, memory loss, and body image, observed matter-of-factly. But now I do, and I'd like to give other women a broader view of what beauty is."

"One of our heaviest social myths is that we're not sexual people when we're no longer young and real pretty," remarked Goodwin. "It's a lie that no one confronts."

"The other big taboo is money," observed Gillie Beram, a financial planner who wrote the chapter on the economics of aging. "Like sex, we don't have enough information and don't dare talk about it, but unlike sex, we're not all equally endowed financially. My father died when I was very young and I watched my mother's feelings of inadequacy in dealing with money."

"And yet a lot of women are very good at managing a dollar," remarked Siegal. "They buy the bargains, scrimp, save. But they never control their financial destiny."

Beram noted that the average annual income for women living only on social security is $4100 a year. "The conclusions we draw from these horrifying statistics are that women need to be better at handling money," she said. "And that they need much more of it."

"Or the other way around," added Swenson with a laugh.

"In light of these inequities, why no acknowledgement of anger?" I asked them. However implicit, the issue of feminist rage receives little attention in the book.

"A lot of anger comes from feeling helpless," Goodwin points out. "When women realize that they're not alone and that together they can explore constructive change, they won't feel that frustrated, helpless anger. It's bonding among all women that overcomes our sense of isolation."

Judging from the impassioned look on Goodwin's face, the keynote has been struck. However meaningful this solution, *Ourselves, Growing Older* carries a dual message: many older women will be deprived of male support and male love, and their only source of growth and solace will be each other.

Susan Barron, *a contributing editor to "New England Monthly," has written for "The New York Times," "Glamour, and other publications."*

Joan Didion, lifting nonfiction to the poetic level of fiction

DOMINIQUE NABOKOV

DIDION ON MIAMI'S PSYCHOLOGICAL CLIMATE

Joan Didion's *Miami* (Simon & Schuster) is a prose voyage through the world of Cuban Florida, a trip of discovery that only the author of *Slouching Towards Bethlehem*, *The White Album*, and *Salvador* could take us on. With precision, an eye to the mysterious, and an ear for the natural beauty of language, Didion is a writer who lifts nonfiction to the poetic level of fiction.

"Writing a novel is like exploring a dream," she tells me. "Writing nonfiction is finding out something that is given. Both are equally difficult." But there *is* a dream-like quality to Didion's latest book. As she herself describes her subject: "Miami is a psychological climate, a place with a real particular beauty."

Didion believes that American politics are being "Latinized." She explains: "We have been hearing a lot about 'coups' during the recent Iran-contra hearings. I do not think that is simply a result of a Cuban population in the U. S., but there is an interplay between the two. There is definitely a yearning toward Latin American and Caribbean politics from Washington. In the end, the Cuban population will assimilate, of course. But what will America be then? Nobody knows." —DOMINIQUE NABOKOV

("Books" continued on page 292)

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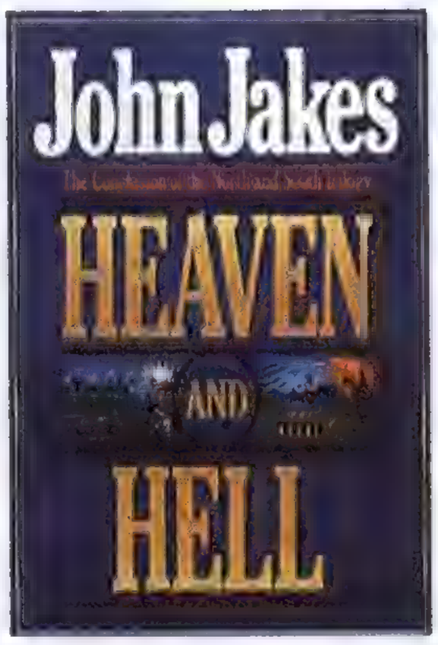

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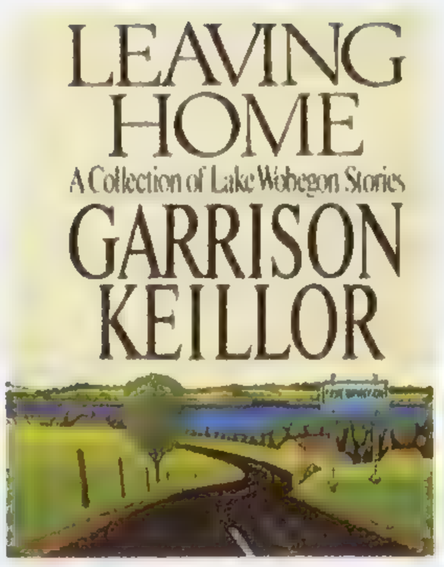

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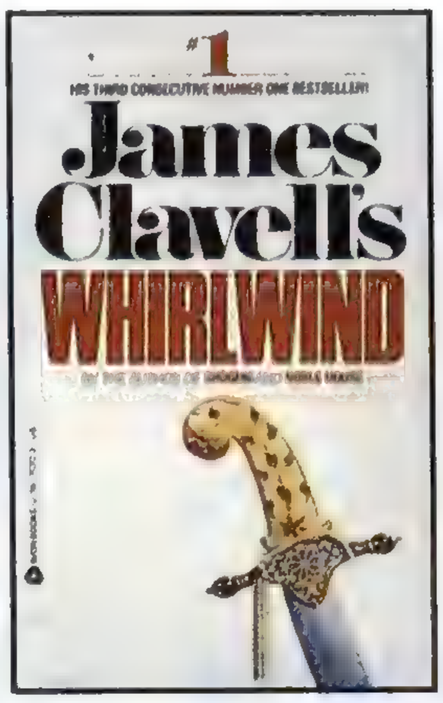

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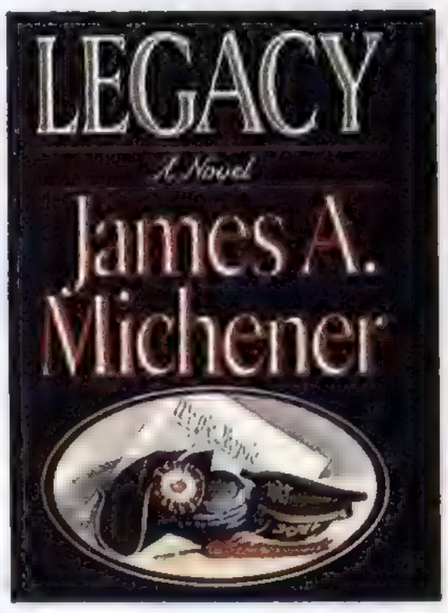

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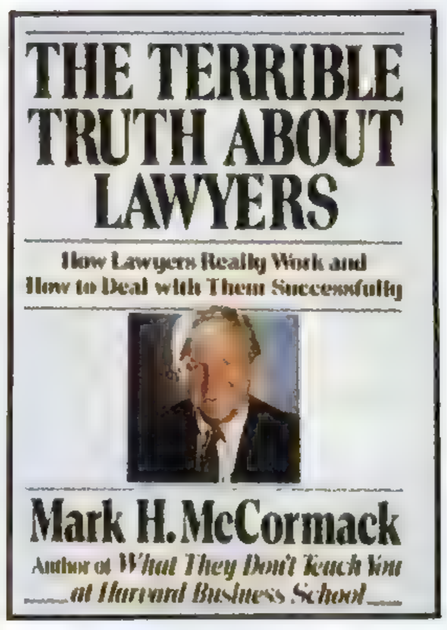

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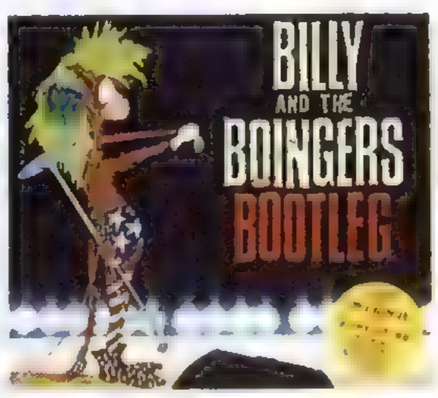

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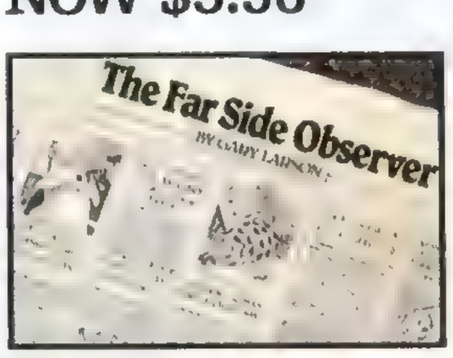

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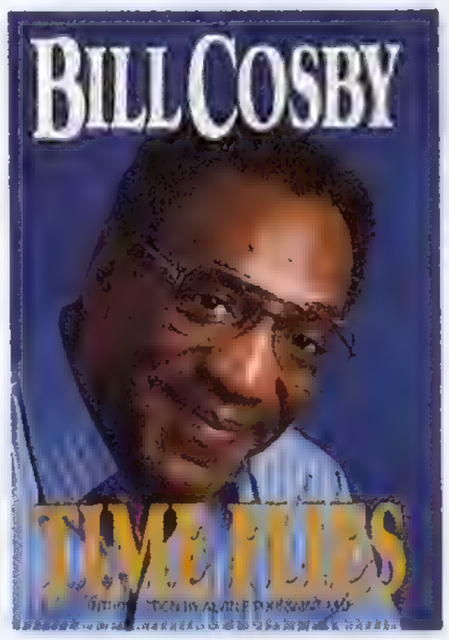

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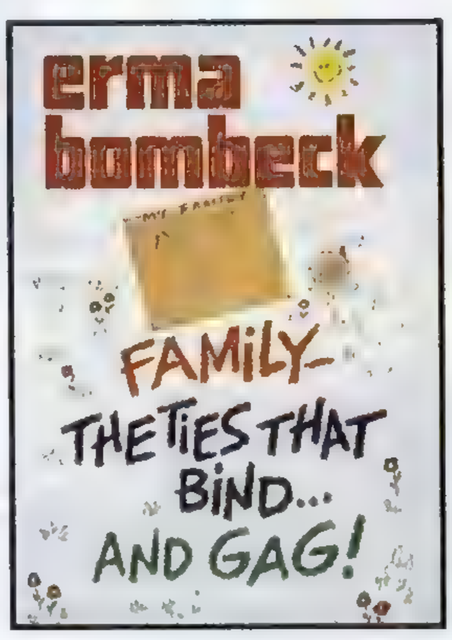

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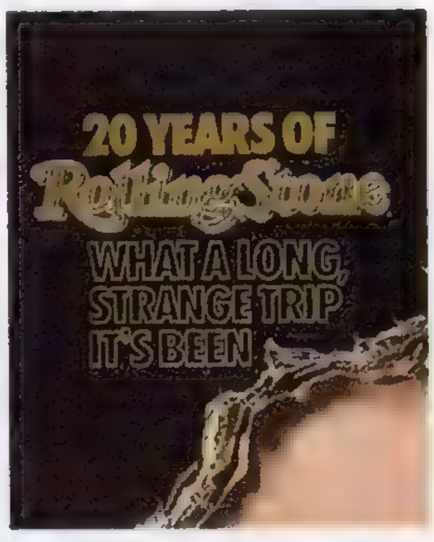

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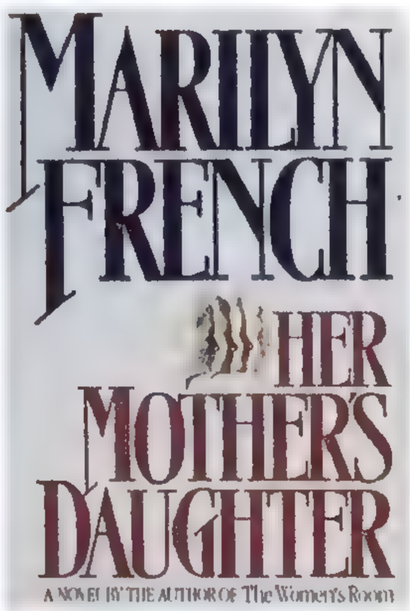

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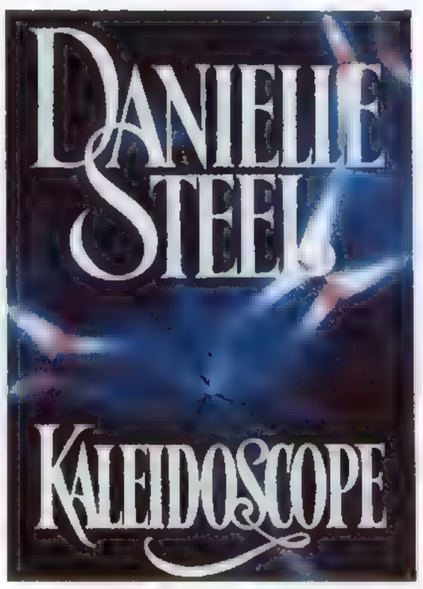

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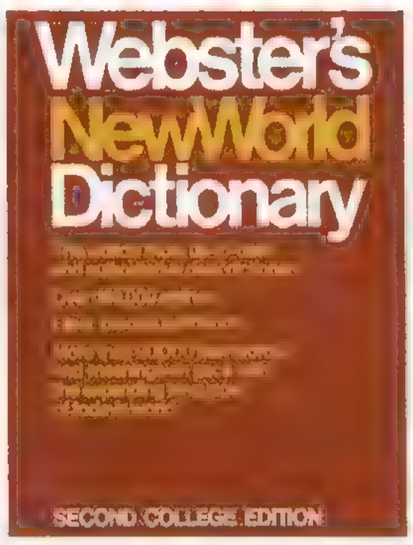

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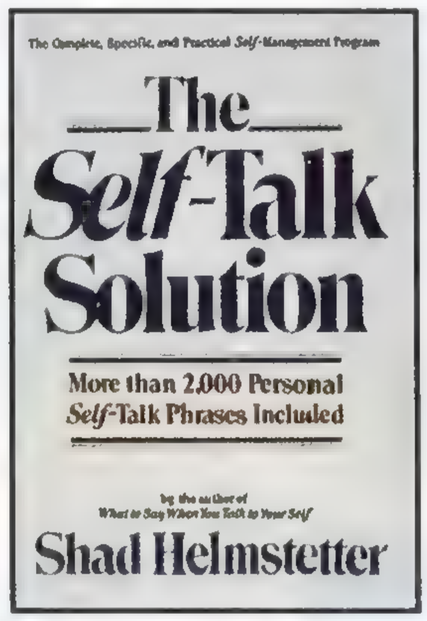

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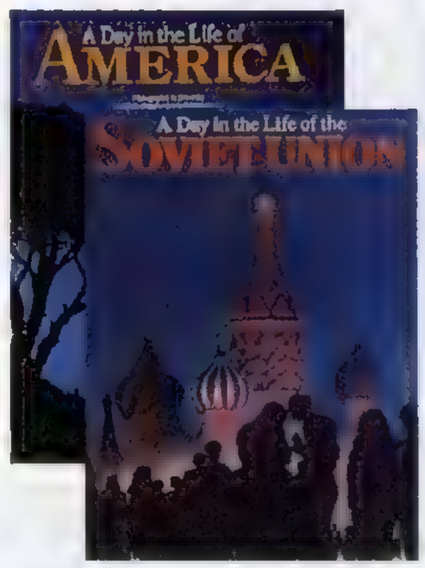

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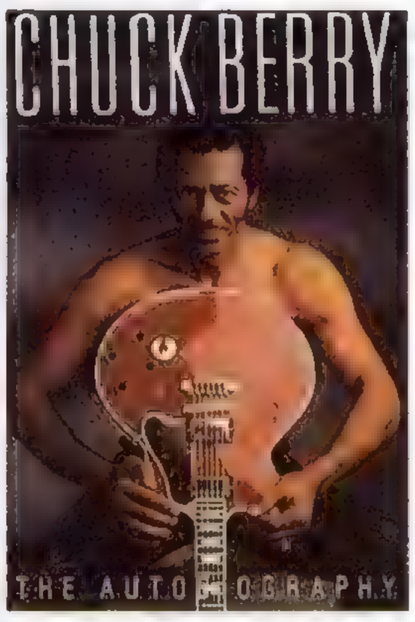

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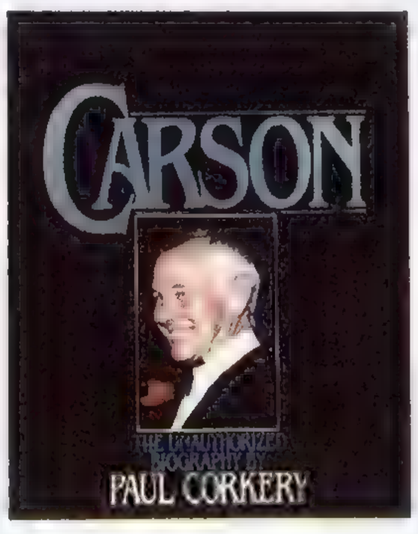

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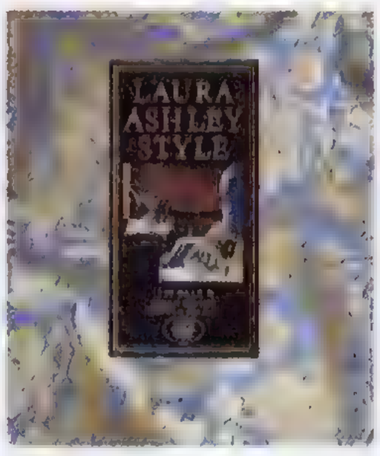

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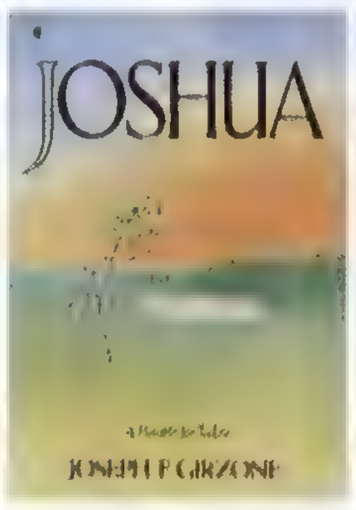

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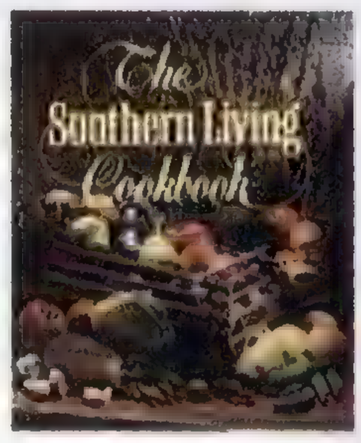

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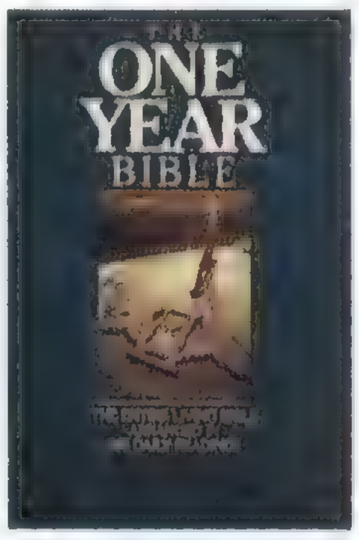

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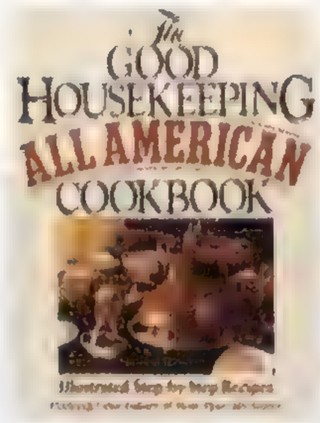

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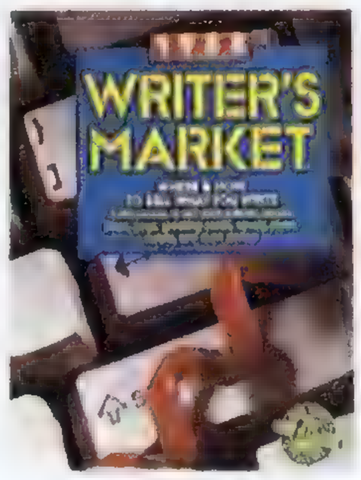

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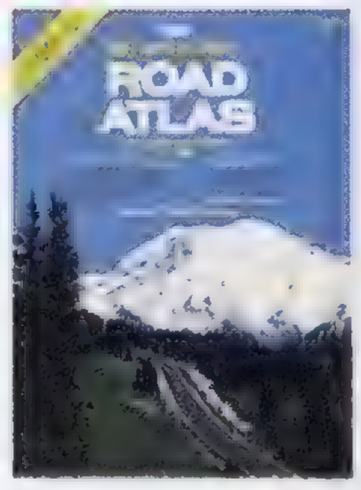

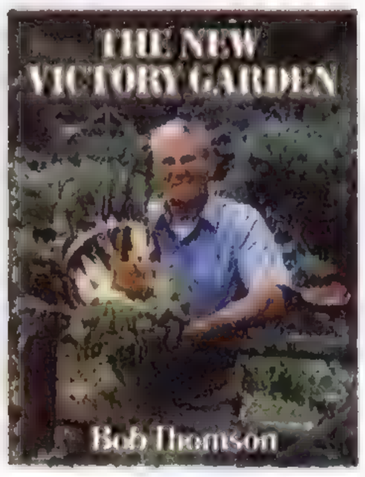

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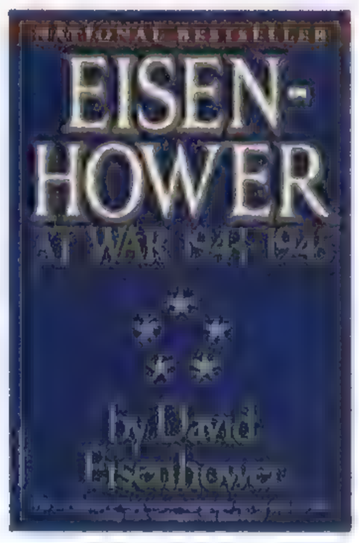

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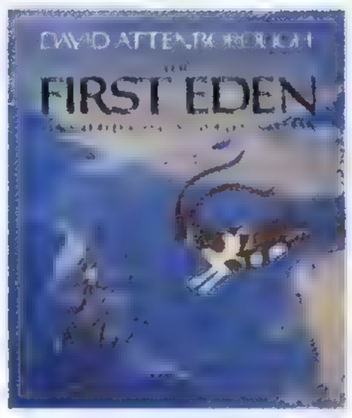

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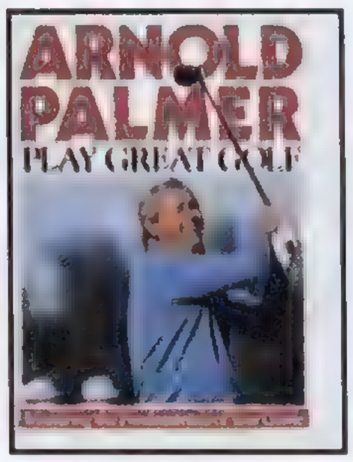

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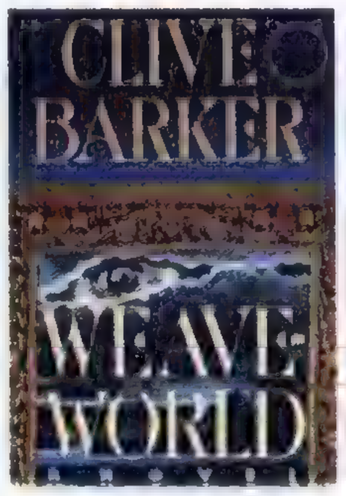

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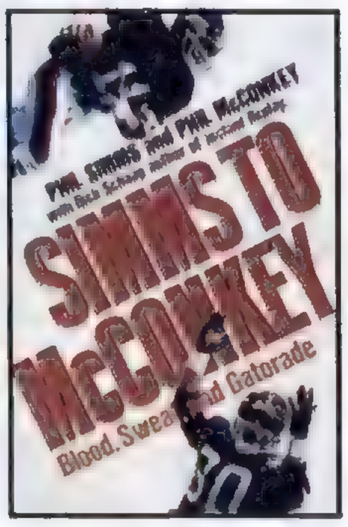

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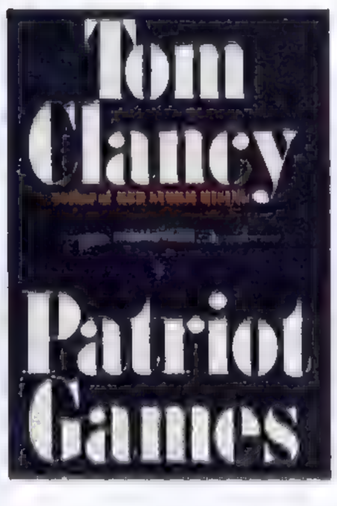

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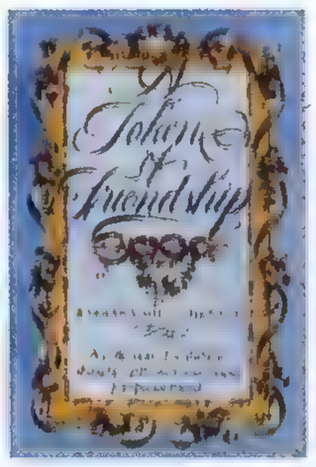

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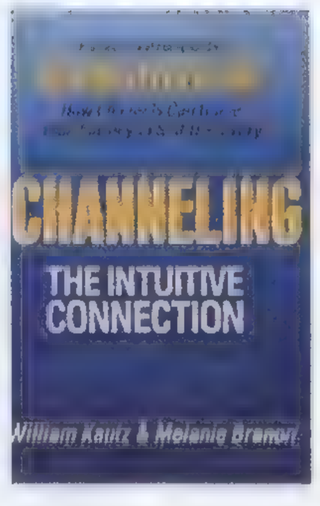

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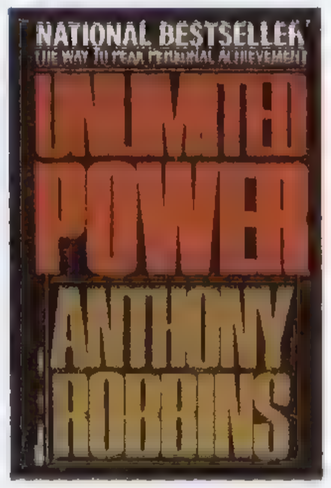

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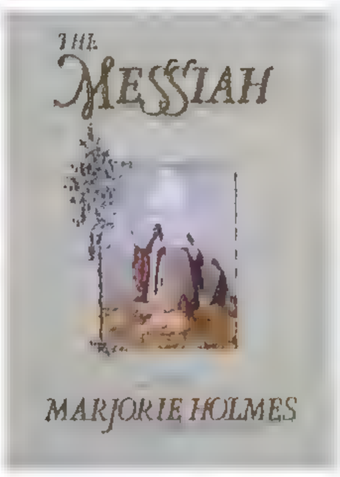

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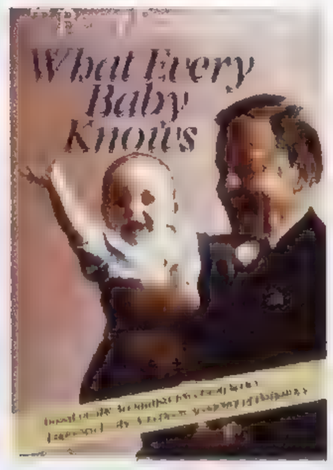

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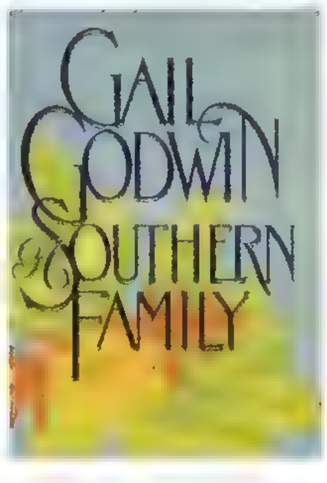

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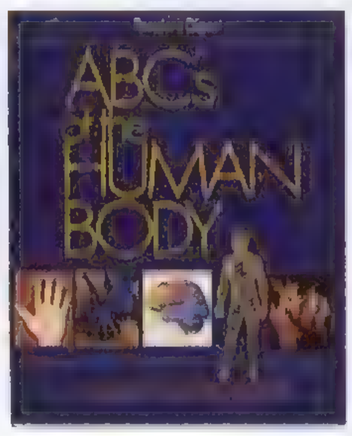

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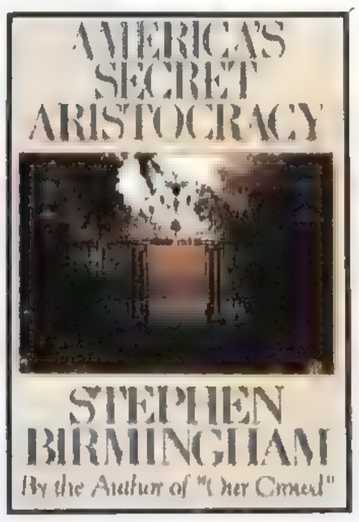

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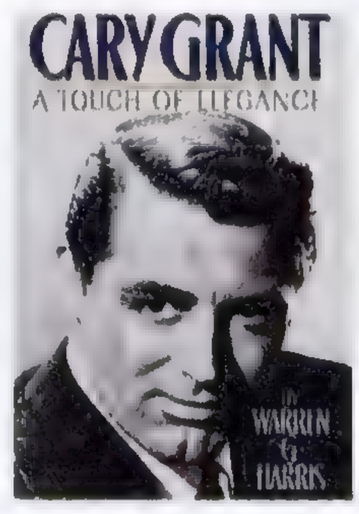

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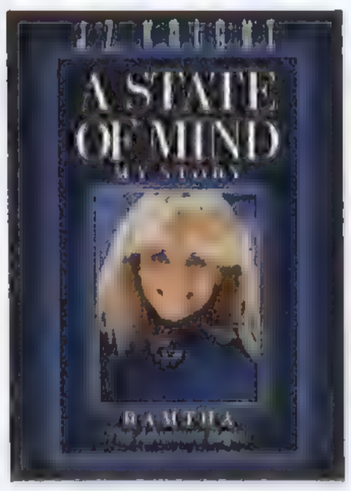

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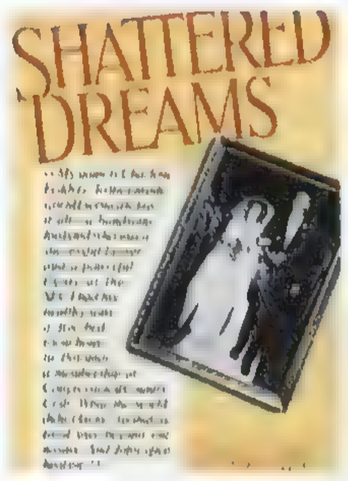

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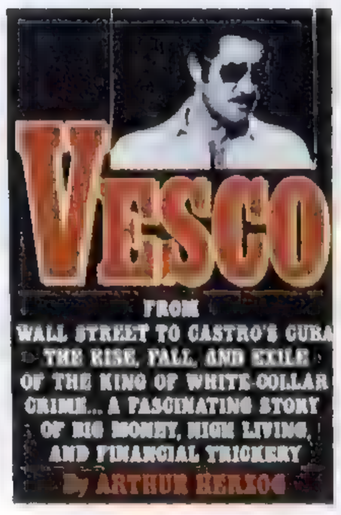

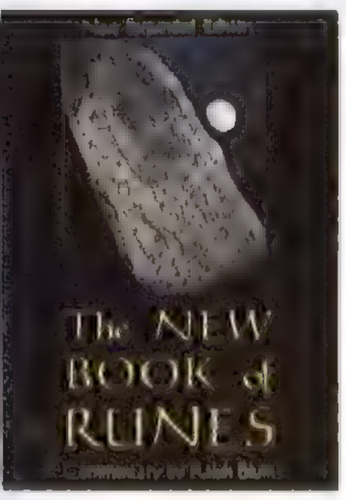

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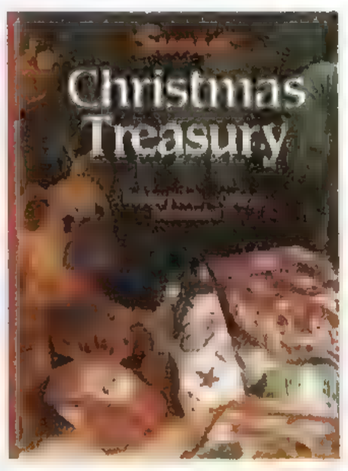

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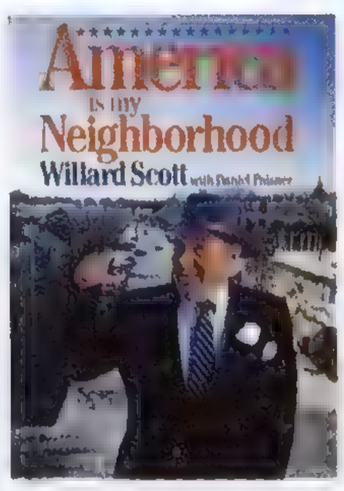

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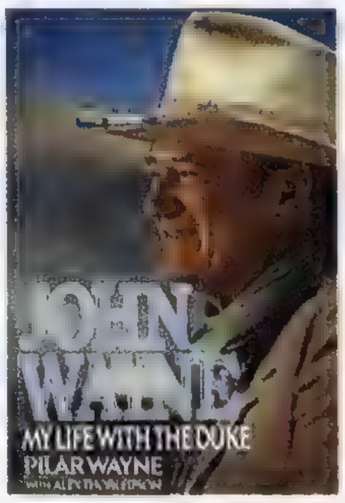

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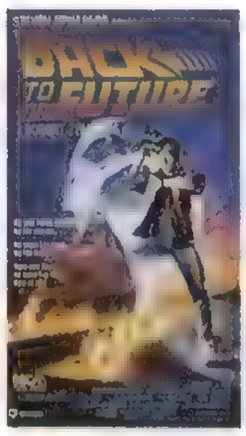

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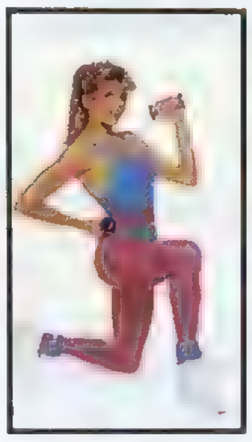

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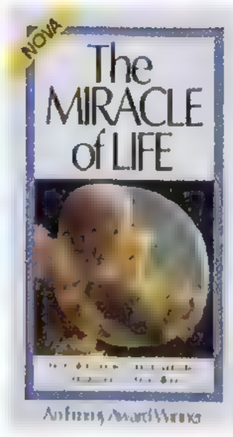

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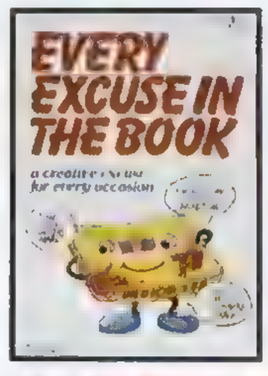

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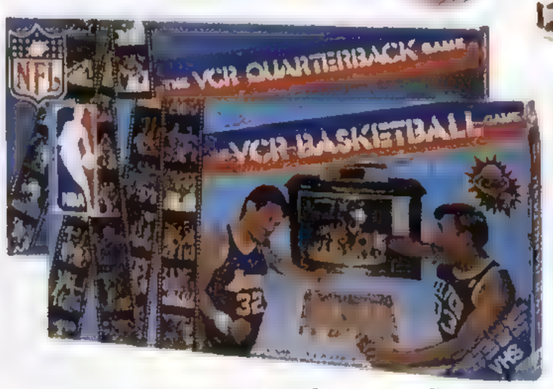

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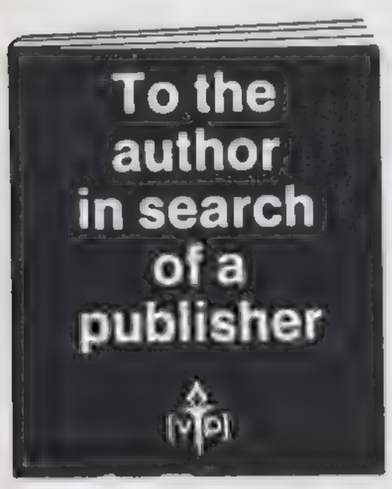

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PEOPLE ARE TALKING ABOUT BOOKS

Ann Landers: dishing entertainment or advice?

MS. LONELYHEARTS

Eighty-five million people read Ann Landers' column every day, making it one of the most nearly universal experiences of modern American life. In *Dear Ann Landers* (Contemporary Books), David Grossvogel, a professor of comparative literature and Romance languages at Cornell, listens in on the "intimate and changing dialogue" Americans have been having with Esther Pauline Lederer since 1955. But after reading this compendium of "Ann Landerisms," written in response to thirty years of correspondence on marriage, divorce, child-rearing, sex, drugs, drinking—not to mention office parties, acne, and underpants—one is forced to the inescapable conclusion that all those letters from Phony of the Year, Ben Thar, Trapped in Georgia, and Fed Up in St. Louis took a heavy toll on Grossvogel's analytical skills.

Although it's fun to dip in and out of the book, the big questions are left unanswered: How did a divorced, Jewish, liberal Democrat become the "best-loved," or at least the most widely read, adviser to Middle America? And, more important, why does Ann Landers assail change on some fronts and accept it on others? Moreover, why does she seem to view *all* change with a measure of alarm?

Like a long line of women writers stretching back well into the nineteenth century, Lederer has based a career on advising readers to uphold the sanctity of traditional family roles. Even though Lederer's support for abortion, reproductive rights, and equal pay for equal work has won her the respect of feminists, she says in an interview with Grossvogel, "I don't know if I'd call myself a feminist."

Elsewhere in this interview, which is the most interesting part of the book, Grossvogel observes that "most people" read Ann Landers "for entertainment," not for advice. Lederer does not disagree, leaving us to wonder just how intimate a dialogue Americans have been having with Ann Landers. —ELLEN K. ROTHMAN

HIGH ON MATH

Since Fritjof Capra made order of the universe in *Tao of Physics*, Americans have been mesmerized by the "physics mystique." Mathematics will soon be accorded the same sort of glamour if James Gleick's *Chaos: Making a New Science* (Viking) is the benchmark book I think it is. While quantum physics may be the Tao of the universe, chaos mathematics, as ably and poetically explained by Gleick, is almost a Zen koan, a paradox that stimulates deeper understanding. Revealing hitherto hidden principles behind disorder, turbulence, and unpredictability—nature's "mistakes"—chaos math is precise yet imprecise, patterned yet random. Mystifying correspondences link the behavior of mundane phenomena like flowing water, clouds, bouncing balls, snowflakes. There is a teleological grandeur about this new math that gives the imagination wings. —M.A.

("Books" continued on page 294)

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Eugenia Zukerman, flutist, writer, and television commentator. "The beauty of a life in music is that your love for it deepens as you get older. It's endlessly fascinating. Music so perfectly expresses feelings that can't be defined, I want to keep playing the flute until my teeth fall out. So I pray for good health. I know how fragile that is, particularly in the world we live in. And that's why I use Neutrogena Soap. I want my skin to remain as healthy as possible. I don't like to make a great fuss over my skin, but I do like it to be natural and youthful. Neutrogena is the soap I can always rely on. I've used it forever."

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PEOPLE ARE TALKING ABOUT BOOKS

Myrna Loy, the perfect wife—tending to Nick and Asta

THE BEST YEARS OF HER LIFE

A film critic once said of Myrna Loy, "She has the soft answer that turneth away criticism." In her memoir, *Myrna Loy: Being and Becoming,* written with James Kotsilibas-Davis (Knopf), Loy, who made a name for herself as the perfect wife in six *Thin Man* movies in the 1930s and '40s, is not always so serene. About Christina Crawford, with whom she worked on the stage, she says, "I wanted to beat the hell out of that girl after only one rehearsal." Crawford was fired. Shirley Temple was "a little devil" who blocked the camera during Loy's closeups. They became friends. Indeed, most of her working relationships were happy. Clark Gable read poetry to her, though he did give her a "monkey bite," after which she shoved him into the bushes. She nursed Spencer Tracy through his drinking bouts until Katharine Hepburn took over.

Four husbands came and went; they all seemed the same charming wimp. She had no children. Her heroes were F.D.R., Eleanor Roosevelt, and Adlai Stevenson. During World War II, she entertained servicemen and raised money for war relief. When she returned to Hollywood, MGM didn't know what to do with her. The United Nations did. She became involved with UNESCO, making speeches and crusading against housing discrimination, which she still does. After *The Best Years of Our Lives,* probably the best work of her life, she made fewer movies, none of them memorable. But her book gives the impression that she is a fulfilled woman—generous, witty, intelligent. She just wasn't the perfect wife.

—ASHLEY FEINSTEIN

NOTED

● The British *Observer* columnist Paul Levy was one of the first writers to call himself a "foodie," and his delightful essays display the passionate frivolity that term implies. He takes on anything and everything related to food—from lunch at Julia Child's house to dieting with the rich and famous. Now, in *Out to Lunch* (Harper & Row), Levy has compiled his best pieces: I laughed; I memorized pretentious gossip about Far Eastern hotels; I learned how to freeze everything.
—M.A. *("Books" continued on page 297)*

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PEOPLE ARE TALKING ABOUT BOOKS

NOTED CONTINUED

● Michael Ondaatje is almost too good a writer, capable of richness that can derail a narrative—which is probably just what he intends. Reveling in images—men skating on a frozen river, with torches of flaming cattails; a nun falling off a bridge, a man reaching out to catch her in midair—and dabbling in the history of Toronto in the 'twenties, Ondaatje's *In The Skin of a Lion* (Knopf) trumps time and tradition to let a succession of voices speak. Patrick Lewis, a "watcher" who "could no more have skated along the darkness of a river than been the hero of one of these stories"; the two actresses he loves, one the mistress of a reclusive millionaire, the other a labor activist; a clever thief named Caravaggio—they are all connected in a crazy quilt of splendid tales, closer to a lantern show than everyday fiction. But no matter how heated his imagination, the author remains firmly planted on earth—the smell of cooking cabbage, the sharp surprise of sex.

"How can she who has torn his heart open with her art lie now like a human in his arms?" Patrick asks about his lover. "Does this make her more magical? As if a fabulous heron in flight had fallen dead at his feet and he sees the further wonder of its meticulous construction." So might we ask of *In The Skin of a Lion*, because Ondaatje—poet, memoirist, and author of a dazzling evocation of New Orleans jazz wizard, Buddy Bolden—has made his novel fly.—T.Y.

● Short of poetry, memoirs are the most intimate form of literature, melding one's past and one's personality into a text. In *Inventing the Truth: The Art and Craft of Memoir* (Houghton Mifflin), edited by William Zinsser, five master writers explain how they transformed memories into material. For Russell Baker, discovering his mother's secrets after her death let him "get" her on paper. Lewis Thomas, a biologist as well as an author, traced his ancestry—back to the first living things on the planet. Toni Morrison explored slave memoirs for clues to the inner lives of the oppressed.

One of the difficulties all memoirists share is how to reveal their personal truths without injuring the people they love. Here's Baker, describing his wife's reaction to his book *Growing Up*:

> "Mimi . . . took it to the bedroom, closed the door and read all afternoon. When she came out, she looked appalled. "Well, what do you think?" I said to her, and she said, "It looks different in print."
>
> "That's what they always say," I told her. —M.A.

● In *Falling Through Space: The Journals of Ellen Gilchrist* (Little, Brown), the author reminisces about family and friends. (Gilchrist has the kind of huge, eccentric family one expects from a Southern writer, and the gaggle of ex-husbands one hopes for.) But she's at her best in offhand ruminations on everything from Einstein to buying art. Taken mostly from her National Public Radio broadcasts, the pieces have a lovely intimacy—as if Gilchrist were a friend whispering conspiratorially, rather than a writer arching her insight to be scratched. And what a voice. In Gilchrist's fiction anything can happen. There's wildness here, too—an appreciation of random beauty and the dark lure of love. But what appeals most is the author's sanity. ("Some of us may be underexercised and over-guilt-ridden, but we are not fat. We are wonderful and mysterious and can swim in water.") Gilchrist reminds us that before writers like Bret Easton Ellis exfoliated the landscape, people used to read books to learn how to live. Carry *Falling Through Space* in your handbag—for pleasure, if not for self-defense. —T.Y.

● With the publication of *Fried Green Tomatoes at the Whistle Stop Cafe* (Random House), comedian Fannie Flagg can add "talented author" to her résumé. Evelyn Couch, a woman in the middle of a menopause-induced crisis, befriends Mrs. Cleo Threadgoode, who prattles on about the small Alabama town where she was raised. It may not be *Peyton Place*, but tales of the folks from Whistle Stop, involving mysterious acts of murder, love, and generosity, captivate Evelyn—and the reader.—M.G.

● Michel Tournier's *The Golden Droplet* (Doubleday) follows the adventures of a young man from a Saharan village who goes to Paris in search of his photograph, snapped in the desert by a blond Frenchwoman. Protected by a tear-shaped golden charm, Idris embarks on a journey of adulthood. Baffled and exhausted by the Western world's trade in seductive images that capture but starve the soul (Idris works as an extra in a television ad set in a plastic-palm-treed desert, later as a model for department-store mannequins), he discovers salvation in calligraphy, a nonfigurative art that unlocks meaning.

Tournier is a great storyteller who examines the rub between the horrors of reality and the yearning for spiritual purity. Also a philosopher, Tournier writes beautiful fables that surreptitiously tackle big questions in literature and politics. —A.H.

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THE BEST OF SPIRITS

THE FINAL COURSE

The most civilized way to end the perfect dinner or enhance a great dessert— with a fine liqueur, dessert wine, or Port

BY MARTIN GERSH

A liqueur, dessert wine, or Port can enhance the finest dessert or even replace it. Though sweet, these enticing beverages possess great sophistication and refinement, and the variety available is kaleidoscopic.

The possible combinations with foods are limited only by one's imagination. I have greatly enjoyed pairing a pungent Austrian apricot liqueur with a sliver of bitter-chocolate cake, and an astringent Late Harvest Gewürztraminer from California with a subtle hazelnut soufflé. On the other hand, a small glass of Liqueur de Fraise—evocative of strawberries from the fields of France—is a dessert in itself.

With the exception of three orange-derived liqueurs and the Chartreuse, all the selections discussed here contain only one-quarter to one-half the alcohol of a brandy. A dessert wine tightly stoppered between pourings will hold at peak condition for about two days, a Vintage Port for three to five days, and a liqueur or a non-vintage Port for at least three to four months.

RECOMMENDATIONS

LIQUEURS

Trénel Fils Guignolet de Bourgogne *An absolutely bewitching liqueur of silken texture and small body, whose undisclosed but marvelous fruit formula seems to consist of strawberry, raspberry, and blackberry elements, with an added dash of cassis. $18–$19.*

Cointreau *As fresh and startling to me now as it was when I first came to love it twenty years ago, Cointreau is a splendid liqueur of small to moderate body, its fascinating, faintly tart fruit constituent a blend of sweet and bitter oranges. $21–$22.*

F. Meyer Grande Réserve Liqueur de Fraise *Revealing delectable strawberry fruitiness and a second taste that goes on and on, this glorious, vivacious liqueur will amaze you. $16–$18.*

G.E. Massenez de Bassemberg Liqueur de Prunelle *Very nice indeed—harmonious and light in body, its overwhelmingly sweet berry-like flavor shows pinpoint concentration and is beautifully counterbalanced by fine acidity. $21–$22.*

Marie Brizard Cassis Bordeaux *A charming and lovely liqueur that has just made its debut here, the Cassis Bordeaux is well integrated, of moderate to large size, with a markedly sweet and intense black-currant taste component. $14–$16.*

F. Meyer Grande Réserve Liqueur de Poire Williams *Gracious and appealing—generous in scale, with oily texture and a long-sustained fresh-pear flavor that is both spicy and penetratingly sweet. $17–$19.*

Grand Marnier Liqueur *Serious, urbane, deeply satisfying, quite sweet but because of its good acidity never cloying, Grand Marnier features an outspoken orangey fruit presence heightened by an infusion of old Cognac. $22–$23.*

Chartreuse *Full-bodied, highly animated, more than a little sweet, the traditional green Chartreuse is remarkably flavorsome, spectacular, and memorable. $25–$26.*

Cheri-Suisse *Not unexpectedly, this substantial liqueur produces a delightful overall effect. Its reserved cherry element plays an important but subsidiary role, concentrated chocolate being the dominant note—which undoubtedly will please chocolate addicts everywhere. $17–$19.*

Zwack Viennese Apricot Old Glory *My first experience with an Austrian liqueur, and an extremely pleasant one—small to moderate sized, displaying a pungently sweet apricot taste with a hint of bitter almond. $20–$22.*

Grand Marnier Liqueur Cuvée Spéciale 1827-1977 Cent cinquantenaire *Captivatingly sweet, with the most vibrant orange-imbued flavor imaginable—a supremely beautiful liqueur of notable complexity and discreet scale. $65–$75.*

DESSERT WINES

Inglenook Late Harvest Gewürztraminer 1985 *This graceful, classy wine from Napa Valley, California, features a slightly resinous and utterly delicious apricot-tinged taste constituent, embellished with a charming sweet finish. (Half bottle) $10–$11.*

Ste. Michelle Château Reserve Late Harvest White Riesling 1984 (Hahn Hill Vineyards) *Created in the state of Washington from hand-selected grape clusters—a delicate, uncommonly pretty dessert wine combining alluring melony and peachy flavors. $14–$15.*

Recioto dei Capitelli (Anselmi) *From the northeastern Italian region of Veneto comes this suave, soft-spoken, and exceptionally attractive wine, a Recioto di Soave, whose mildly sweet flavor contains intimations of peaches and pears. $16–$18.*

Château Suduiraut 1979 *A superlative Sauternes of impressive scale and velvety texture, with densely concentrated nectarine-like fruitiness and almondy overtones. $35–$40.*

Clos du Bois Late Harvest Johannisberg Riesling 1982 *Produced from individually selected grape bunches and adorned with a distinctly sweet peach-like fruit element, this is a wonderfully structured dessert wine of moderate body, from Alexander Valley in Sonoma County, California. (Half bottle) $16–$17.*

PORTS

Quinta do Cachão Vintage Port 1977 *Entirely new to me, the Quinta do Cachão 1977 is extraordinarily seductive, characterized by moderately large body and dazzling black-cherry flavor with wild-strawberry nuances. Best drinking: for the next 10 years. Aeration: 1¼–1½ hours. $18–$20.*

Niepoort's Vintage Port 1977 *This excellent, classic Port from an outstanding vintage year is big and opulent, and boasts terrific plum and black-cherry fruitiness. Best drinking: for the next 10 years. Aeration: 1¼–1½ hours. $20–$23.*

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ENTERTAINING

Paris, Tokyo, New York: Hanae Mori's style goes everywhere—and so does her chef

BY WILLIAM AND CHESBROUGH RAYNER

Hanae Mori and her son, Kei

If there is a question as to whether Hanae Mori, the highly respected and enormously successful Japanese fashion designer, has the best chef in town, there is no question as to whether she has the best-traveled one, for Hanae never leaves home without him. The string of boutiques that comprise a part of her five hundred million-dollar empire keeps the most powerful woman executive in Japan—and her chef, Yuzo Uehara—constantly on the go.

The morning we talked to her, she had just come in from France to view her friend Rudolf Nureyev's new production of *Cinderella*, for which she had designed the hundred and fifty costumes. That afternoon she was off to Shanghai, where she has helped to develop the Chinese silk industry, which now produces some fifty thousand blouses each year under her label. After that, back to Paris for the French collections; Hanae is the only non-French member of the Chambre Syndicale de la Haute Couture, that temple of French style.

Because of this constant oscillating between East and West, her taste in food and entertaining, like her fashion designs, is not only international but cross-cultural, borrowing elements from Japan as well as from America and Europe. As Hanae says of herself, "I am the bridge."

In the ultramodern, almost entirely white apartment above her boutique in Manhattan, this tiny woman—who radiates the energy of a Concorde taking off and whose laugh reverberates like fine crystal—brings artistry to dinners that combine nouvelle cuisine (Yuzo received his training at L'Orangerie in Paris) with the culinary arts of Japan. The first course might consist of raw fish with ginger; lobster with peanut-butter and curry sauce could follow, along with chicken cooked in a Chambertin or Riesling wine, accompanied by miniature vegetables; tempura fried in sesame-seed oil; Japanese noodles; and for dessert, white-chocolate cake (Hanae loves white).

Though the menu may be cross-cultural, the wines are strictly French. With the fish course, she serves Grand Chablis Vaudésir, and with the main course, Chateau Latour 1979; for dessert, there's Dom Pérignon.

Because of Hanae's love of the theater, many dinners are called for ten-thirty or eleven, when she can invite actors, musicians, and dancers to sup and relax. Most of these late-night dinners are small affairs of eight to ten, where one conversation can command the attention of the entire group. But she is not averse to giving huge dinners when the occasion demands. Once, in Tokyo, she gave a dinner for three hundred on the occasion when both the Boston Philharmonic and the Berlin Symphony orchestras happened to be in town. The Boston Philharmonic happened to be in town because she was instrumental in bringing it.

Hanae's dinners are like evenings at the theater—highly polished vignettes with attention to detail as exacting as a Kabuki dance. Her long, narrow dining-room table is set with Chinese export service. In front of each guest, there's a white Casablanca lily. Hanae likes only white flowers that have some fragrance, such as lilies, orchids, or plum blossoms, for it is the scent as well as the look that she is after.

Down the center of the table march white candles in Baccarat holders, and to the right of each guest lie chopsticks, in deference to her native land. They are supported by miniature porcelain eggplants, which an ambassador in Tokyo once picked up and tried to eat. The dining room overlooks a small rock garden with a jasmine tree; on the sideboard rest two giant bronze cranes, which in Japan symbolize elegance.

As her son Kei, who heads the American operation, says, "My mother thinks of herself as art." It is an observation that goes to the heart of the matter.

SUSAN WOOD Details, last pages

Bridging cultures: Staffordshire busts, chopsticks, nouvelle master Uehara

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FOOD IN VOGUE

A Paris seafood palace. . . .cookbooks—future classics. . . .*ristretto*, please. BY BARBARA KAFKA

Pheasant dumplings flavored with luxurious chunks of black truffle

Here's a culinary mystery: how did a nasty bit of lemon peel find its way onto the saucer of every cup of espresso? I remember going out with a man who seemed to young, impressionable me (at the time) to be the apogee of sophistication. Come coffee time, he showed me how to twist the peel and carefully, with a match, light the drops of oil it exuded over the coffee.

Subsequently, I became less impressionable, traveled to Italy, and discovered that no lemon skin was served with my espresso. A little thought made it clear that the lemon did nothing for the coffee. When you also consider the ubiquity of horrible thick chunks of peel with lots of bitter white pith on them, I think it is time to stamp out the peel.

By the way, now that all sorts of restaurants have espresso machines and are even making decaffeinated espresso, it would be nice to try to get them to make *ristretto*, the dense coffee extract served in thimble-sized cups in Italy. It is made by forcing less steam than usual through a lot of coffee. Since the steam passes so briefly through the grounds, you get full flavor and very little caffeine. It is restrained, thus *ristretto*. Let's campaign.

I have a terrific suggestion for a New York City restaurant and you won't have to ransom the ranch to go. It has an old name, 65 Irving Place (address same as name, 212/673-3939); but it has new owners, new decor in a comfortably modern, soft beige, and, best of all, a new chef, Michael Skibitcky. Until recently, Skibitcky exercised his talent at the Café Pierre of the Hotel Pierre, also in New York City, where he created elegant nouvelle cuisine dishes. At 65 Irving Place, he seems to have come into his own. Although some of his dishes may sound rarified, they're really good to eat: lobster salad with papaya and curry dressing; Scotch pheasant dumplings flavored with chunks of black truffle; scallops with rice pilaf and Peruvian salsa cruda. There is even a delicious suckling pig served in a wrapper halfway between a crepe and a Chinese *ping*, the pancake used to wrap slices of Peking Duck. I will definitely revisit.

Several of my most pleasant meals in Paris this past year have been at Le Divellec, just off the Champ de Mars (107 rue de l'Université, 4551-91-96). Named for its chef-owner, it is a veritable palace of fish and seafood. If you want the very best food in a beautiful setting with extraordinary wines, try Le Divellec and prepare for a gala evening. Or, enjoy lunch there during a day of Left Bank shopping and sightseeing.

A hedonist's lunch at Le Divellec—magnificent shellfish and a glass of Champagne

By all means, start with the assortment of raw shellfish. In fact, if I were having lunch, I would just order this magnificent collation and a glass of Champagne. There are periwinkles, sea urchins, many kinds of oysters, tiny clams called *prairies*, and larger ones that taste more like the sea. The rest depends on what's best at the market.

The market also provides the inspiration for some of the simplest and most creative of seafood dishes. The very best *angulas* (tiny transparent eels cooked in olive oil, garlic, and a hint of red pepper, to eat by the spoonful) I have ever had were here. Divellec's imagination knows no bounds except those of respect for his materials. He serves little *rougets*—the red-skinned Mediterranean fish with succulent white flesh—on a bed of green lettuce puree. He makes giant prawns topped with caviar and served, again, on a puree of lettuce. Do leave a little room for dessert—pastries, sorbets, a wicked chocolate mint soufflé—unless you are at Le Divellec in order to diet.

Dress up for this restaurant. It is gala, not a casual *trouvaille*.

This seems to be the year of the huge compendium cookbook. Last month I told you about Yamuna Devi's *Lord Krishna's Cuisine: The Art of Indian Vegetarian Cooking* (E.P. Dutton/Bala Books), which runs more than eight hundred pages. Now, I'd like you to enjoy Judith and Evan Jones' *The L.L. Bean Book of "New" New England Cookery* (Random House), 640 pages long; Stephen Schmidt's *Master Recipes: The Art of Cooking Made Simple, A Complete Cooking Course* (to be published next month by Ballantine), 928 pages; and *Jacques Pepin's The Art of Cooking* (to be published next month by Knopf)—although Pepin's book has only 354 pages, it is the first of two volumes. These are all distinguished works *(Continued on page 304)*

SUSAN WOOD Details, last pages

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FOOD IN VOGUE

(Continued from page 302)

and good value for the money.

The Joneses are hardly new authors. Judith is co-author of the *L.L. Bean Game & Fish Cookbook*; Evan, her husband, wrote *American Food*, charming and informative, and *The World of Cheese*; and together, they wrote *The Book of Bread*, an excellent book. As residents of Vermont and long-time lovers of New England, what the Joneses have to say about New England cooking is valuable. The recipes are good, too.

The authors cover everything from the "New England Boiled Dinner," a dish as traditional as the Pilgrims, to the foods brought by later waves of immigrants, such as "Portuguese Fisherman's Stew" and "Greek Beef Stew," that now could be considered indigenous to the region. Modern recipes come from the many New England inns. "Roast Duckling with Elderberry and Ginger Sauce," for example, was created by Perley Fielders, recently of the Craftbury Inn. There are dishes that simply make sense of the culinary riches of New England. If you like fish, this is a treasury of ideas.

Stephen Schmidt's *Master Recipes* is even more ambitious. He tries to codify all the techniques and ingredients of cooking, an approach I find sympathetic since it demonstrates that cooking, like music, is a continuously unfolding discipline. Once the thematic and technical connections are seen, creativity falls easily into place. Schmidt has made a heroic effort and rewards us with much clear thought and simple, good recipes. I do not agree with all of his solutions—because each recipe must fit into a "master" pattern, he sometimes sacrifices authenticity in favor of consistency; but I suppose that controversy is the risk Schmidt takes in trying to be technically innovative.

It is interesting to compare Schmidt's way of preparing beef stock with Jacques Pepin's Brown Veal Stock from *The Art of Cooking*. Pepin's recipe is an elegant exposition of a classic that makes no concessions to time concerns. The steps are amply illustrated in color (there are approximately thirteen hundred color photographs in the book). If you want the absolute in stock, make this. Schmidt's stock takes a long time and gets its color from a caramel made with onion and sugar—something I have always considered to be a lazy chef's trick. Schmidt also tells how to improve canned stock.

Today, I usually make small quantities of stock quickly in the microwave oven after first browning the bones and vegetables in a conventional oven. If I want a large quantity of fabulous stock, I'll work classically, taking a long time, as does the Pepin recipe. (Stock freezes beautifully, by the way, making a long day's labor worthwhile.)

Pepin is one of the great cooking teachers, and his book is the summation of his knowledge. No one should be without it. ▽

VOGUE, October, 1987

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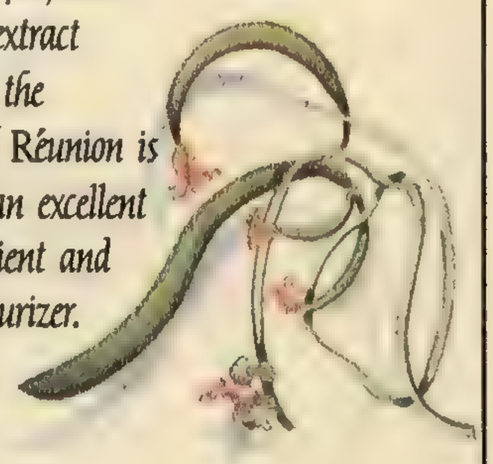

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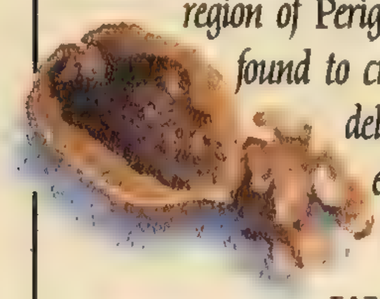

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LIVING

The mannequin who came to dinner . . . personal VCRs . . . great chintzes: Buatta names names. BY BARBARA PLUMB

An alternative to a George Segal sculpture, and a warmer, woodsier one at that: an antique handmade articulated mannequin. Barbara Liberman presented one to her husband Robert last year and "he went crazy" (with delight, that is). She found her oak friend at antiques dealer J. Garvin Mecking's, who had acquired the two-hundred-year-old artist's model from Germany. The Libermans placed Grunwald, as they christened "him," in the foyer because they thought "he was funny when you came in." From the street, it looks like somebody is in the house; Barbara recalls, "One woman admitted thinking, 'What a dull party' when she saw the stick figure sitting there." The Libermans are on the prowl for companions for Grunwald, but it hasn't been easy. "Dealers won't give them up," Barbara says. Perhaps she should try the "personals."

TOUCHE, ANDREE

With her new tableware and accessories, French designer Andrée Putman proves that she is as adept at creating classics as she is at reviving them. Commissioned by Sasaki, the line uses the best Japanese craftsmanship in metal-inlaid lacquer trays and in the ebony "Set Magique" for desk dining. Andrée patterned some of her striking china with a large moon, others with simple color bands—"much more interesting when mixed," says Andrée.

In 1979, with the introduction of the Walkman, Sony forever revolutionized the way we live with electronics. Then came Watchman, and now, ending the decade, perhaps the most wondrous invention, a mini VCR/high-contrast LCD color TV, due in stores in early 1988. The size of a paperback, this "personal video" fits in a bag or an attaché case, plays 8mm cassettes and TV shows indoors, outdoors, in trains and planes. Commuting will never be the same.

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People

you can get tired of, but chintzes you don't," says decorator Mario Buatta, nicknamed "the Prince of Chintz" for his proclivity. Buatta's honor roll of greats: from Brunschwig & Fils, "Mirabeau" (*below left*), "Campanula" (*below right*), exotic-floral "Athos" (not shown), chinoiserie "Le-Lac," blue-and-white "Verrieres"; from Lee-Jofa, his favorite, "Floral Bouquet," "Whippets," a Staffordshire dog print; from Clarence House, leopard-spot "Baudelaire."

Top, bottom right: JENNIFER BAUMANN; *bottom left.* EDWARD ADDEO

After years of obscurity, designer Eileen Gray has reemerged as a kind of deity. The cool, monochromatic minimalism she cultivated in the 'twenties and 'thirties again defines modern chic; her lacquer screens, abstract rugs, and graphic chairs are revered today as classics. Yet little has been known about this brilliant, stylish woman, despite her renewed fame. Now Peter Adam's biography, *Eileen Gray* (Harry N. Abrams), chronicles her extraordinary life amidst the bohemian Paris of the Art Deco age and details the development of her vanguard work.

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IN HER OWN WORDS...

"I have to live gracefully with my imperfections and weaknesses, but I know that everything is a direct result of a vision, a positive attitude. Some of the most successful people I know are the most persistent failures. Failure is falling upward. You have to prepare for the task of rebuilding. Build on strengths, learn weaknesses, create opportunities. We have a responsibility to live up to our ideals; we should work for spiritual excellence."—*Coretta Scott King, speaking at the Women of Enterprise Awards, presented by Avon and the U.S. Small Business Administration*

". . . There was a price [for education for women], for she believed sincerely that it was most dangerous for a female to be distinguished for any qualification beyond the rest of her sex. Whatever her deportment, she was sure to encourage 'the jealousy of the men and the envy of the women.' Abigail's solution was succinct: the remedy lay in 'increasing the number of accomplished women, a monopoly of any kind,' she concluded, 'is always envidious.'"—*Abigail Adams, quoted by Phyllis Lee Levin in a biography, "Abigail Adams" (St. Martin's Press)*

LIFE ON THE TEN-YEAR PLAN

"I am always in the process of becoming" says Benjy Brooks, M.D., a pediatric surgeon who planned her own retirement forty years ago, on the advice of her mentor, Robert E. Gross, M.D., at Harvard Medical School. After a stellar career (she designed her own surgical instruments scaled to tiny patients, did over twenty thousand surgeries), Dr. Brooks turned to her next project—raising public awareness of the need for ethical practices in medicine and in all human relationships. Last spring, she was graduated by the University of St. Thomas in Houston with a master's degree in philosophy and ethics; last year, she founded the Bart Brooks Center for Ethics and Human Values in honor of her deceased brother.

A tall, strong woman with a commanding presence, Dr. Brooks told her audience when she received first prize in the International Women's Writing Guild's Artist of Life Awards that she had advanced her trailbreaking work in medicine by acting first and seeking approval later: "It's easier to be forgiven than to get permission." Explaining that she has organized her life around ten-year plans, she said, "If you think the first part of my life has been exciting, just wait and see the second part."

SHOW OF STRENGTH

In San Diego next month: the largest-ever gathering of elected women officials. Political power grows from the "grass roots" up, and strides women have made in government in our country will be obvious when the 1163 women who are now members of state legislatures are joined by the twenty-five women in Congress, other state officials, party and organization leaders. This November 19-22 Forum is organized by the Center for the American Woman and Politics at Rutgers State University of New Jersey in New Brunswick.

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Woman Directors of the Top 1000 Corporations: job and address listings; includes index of companies covered. National Women's Economic Alliance Foundation, 1440 New York Avenue NW, Suite 300, Washington DC 20005; (202) 393-5257.

Women's Foreign Policy Council Directory; *A Guide to Women Foreign Policy Specialists and Listings of Women and Organizations Working on International Affairs:* includes professional profiles of women specialists in arms control, human rights, covert action, counter-intelligence, counter-insurgency, Near East, Central America. Women's Foreign Policy Council, 1133 Broadway, Suite 923, NYC 10010; (212) 691-7316.

Women's Yellow Pages, *Dallas/Fort Worth Area Directory of Women in Business:* listings and display advertisements for businesses, professionals, and services. Women's Yellow Pages, P.O. Box 110574, Arlington TX 76007; (214) 949-2315.

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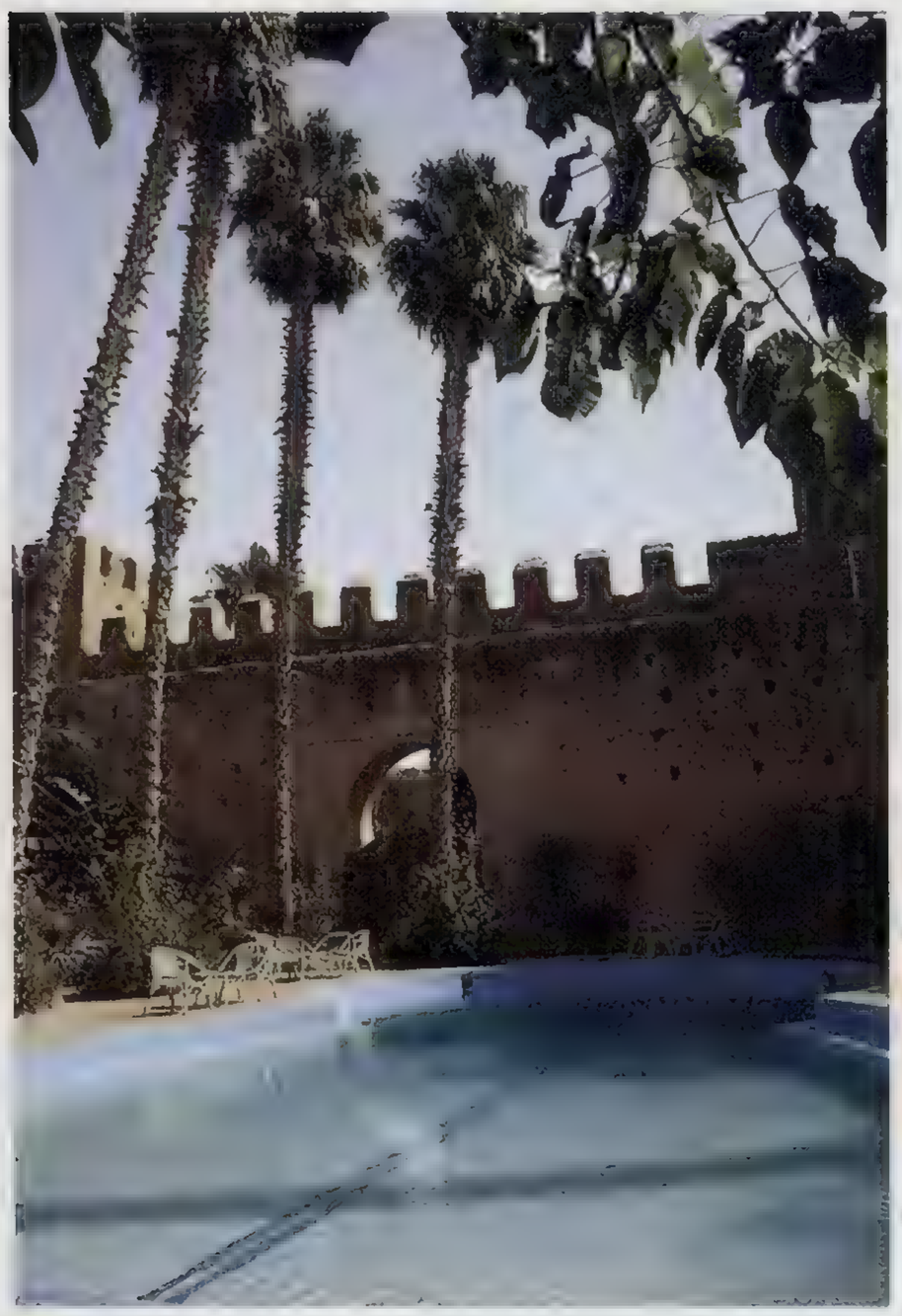
Luxury comes to Baltimore . . . the key to Kyoto . . . North African adventure. BY RICHARD ALLEMAN



Grand-touring Morocco

For the ultimate insider's look at Morocco, a company called Cross Cultural Adventures specializes in tours that take in parts of this exotic North African country that few Westerners ever see. One of their most intriguing itineraries, a two-week "Folkcraft of Morocco" adventure, spends time in the fabulous cities of Rabat, Fez, and Marrakech, but really concentrates on visiting pristine towns and villages in the Atlas Mountains as well as extraordinarily beautiful casbahs and oases in the Sahara. In addition to offering stays in a number of wonderful hotels—like the Salaam Palace in Taroudant, *left,* and the Palais Jamai in Fez, *below*—the tour features little-known souqs and bazaars, receptions and dinners in palatial private homes. Two departures are planned for 1988: February 27 (coinciding with Morocco's spectacular "Fête du Throne" celebration) and March 26 (timed to catch mountain and desert flowers at their peak). $1800 covers land costs but does not include air fare. For further details, see page 318 or phone 703/532-1547.

Inn news: Distinguished international hotelier Henri Manassero (recently of New York City's posh Plaza Athénée) has taken over the forty-room Wake Robin Inn in fashionable Lakeville, Connecticut. Besides upgrading service and accommodations on the fifteen-acre property, Manassero has opened a top-notch New England/French restaurant in time for fall foliage. For reservations, phone 203/435-2515.

Cleared for takeoff: MGM Grand Air, offering NYC-LA flyers cushy swivel seats, glamorous food, private salons for in-flight meetings—at standard first-class fares.

The best of Baltimore

For a romantic fall weekend in another city, consider Baltimore, where the attractions include museums, theater, seafood restaurants, and two glamorous new places to stay: the Peabody Court and the Harbor Court hotels.

At the small (104 rooms) Peabody Court, the ambience is decidedly European: Directoire-style interiors, two French-accented restaurants, and a movie-set location on Baltimore's nineteenth-century Mount Vernon Place. This is a perfect place to hole up for a weekend and pretend that you're in Paris.

For those seeking a livelier time, the deluxe Harbor Court not only comes up with an indoor swimming pool and spiffy health club, it is just steps away from the shops, cafés, shows, and ships of Baltimore's reborn Inner Harbor.

Special weekend packages provide discount rates. For details, see travel agent or page 318.

IN KYOTO

Bound for Japan? Don't leave home without a copy of *Old Kyoto* by Diane Durston. Instead of covering the usual temples and shrines, this attractive little guidebook ($11.95 from Kodansha International) uncovers the secrets of backstreet Kyoto, where ancient wooden row houses harbor traditional inns, shops, and restaurants. Whether you're interested in wood-block prints, antique kimonos, handmade paper, or Buddhist temple food, *Old Kyoto* will help you find it. Other attractions include walking tours, language tips, pointers on hot tub and *ryokan* etiquette.

Above. PIOTR KOSTRZEWSKI; *left* ETHAN HOFFMAN/ARCHIVE

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TRAVEL

WYETH COUNTRY

Essential America: a lazy fall weekend along the Brandywine, where life imitates art

BY ANTHONY CHASE

A wonderful place to see American painting: above, "Spring Fed" by Andrew Wyeth

As rivers of North America go, the Brandywine is rather gentle; technically, in fact, it's only a creek. But American patrons and artists—particularly the Wyeth family, the region's popular and controversial three-generation art dynasty—have made the few square miles that it drains a part of the world's understanding of America itself, of its painting, gardens, and decorative arts. A long weekend here is an alternating rhythm of the countryside and the art it has inspired, of museums and woods, mansions and wildlife, polo matches and country inns, all of which make the landscape into art.

Just outside Wilmington near the banks of the Brandywine, amid parklands designed by Frederick Law Olmsted, is the Delaware Art Museum. For its first fifty years, the museum was a provincial set of rooms in a tidy brick building, and the staff felt a bit neglected among the more powerful cultural rivals to the north and south. No longer. Last spring, the museum completed a $6.5 million expansion and renovation that doubled exhibition space, added a splendid auditorium for lectures and film series, and made room for a thirty-thousand-volume art library in which visitors can read alongside scholars about the art of the Brandywine. It is a wonderful place to see American painting.

To celebrate the reopening, the curatorial staff designed a show of works by Howard Pyle, one of America's most famous and sought-after artists in the golden age of illustration. In the 1890s, Pyle set up a school, with summer sessions held at a mill in Chadds Ford. One of the first students he accepted was a *(Continued on page 318)*

Anthony Chase *is a writer working on a farm in Maryland.*

Landscape with figures

Top: The Estate of William E. Weiss, courtesy of Brandywine River Museum. *Bottom:* TED SPIEGEL

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BRANDYWINE

(*Continued from page 316*)

Mr. N. C. Wyeth, and so the dynasty began. There are examples of work from every generation of Wyeth painters in the museum's permanent collection—which includes as well the nation's most important collection of English Pre-Raphaelite painting and work by Thomas Eakins, Childe Hassam, John Marin, and Winslow Homer. After spending time in these artists' company it's as if you bring their eyes, their palettes, with you back outside.

To take advantage of the heightened state that good landscape painting induces, drive up Route 52 from Wilmington, along the coiling Brandywine, to the village of Northbrook, in Chester County, Pennsylvania.

Dutch settlers in the seventeenth century named the river, some say, for the potent gin they drank called Brandewijn, whose faintly golden color and purity reminded them of the water running by their meadows. For very little money you can rent a canoe from the folks at the Northbrook Canoe Company and paddle easily downstream to Chadds Ford in an afternoon. With a bit of notice, they will meet you at the Brandywine River Museum and bring you and the canoe back.

The symbiotic juxtaposition of art and nature here was responsible for the transformation of an abandoned nineteenth-century gristmill on the river into the Brandywine River Museum, which also houses paintings by the region's famous Wyeths. Twenty years ago a descendant of the Du Pont family married a niece of Andrew Wyeth, and in that fusion of art and philanthropy began the museum and its ecological adjunct, the Brandywine Conservancy. The man responsible, Mr. Frolic (!) Weymouth, felt there ought to be a way to preserve the region's creative as well as its natural heritage. Every year he manages to raise half a million dollars to keep the work going: cleaning up the river itself, lobbying to keep it clean.

The gristmill was converted into the museum in 1971. Two glass silos allow natural light to pour into every landing, and there are strategically placed benches that let the picture-weary visitor rest. There is every conceivable kind of Wyeth painting—from the fairy-tale illustrations of N. C. Wyeth, to the motorcycle-punk portraits of Jamie Wyeth, to the austere tundra of an Andrew Wyeth farm in winter—in rooms that have a barn's raw atmosphere and a mill's wide floorboards. Your eye inevitably compares the painting with the reality. Just beyond the museum's wildflower garden is a mile-long Indian trail that runs on the river banks, through marshes, among the trees.

Some of the museum's most charming works aren't by Wyeths at all. In a gallery on the ground floor are comparatively unknown painters like Edward Moran, Jasper F. Cropsey, Thomas Doughty, and Thomas Birch. A favorite, by Cropsey, is a little nineteenth-century oil titled "Autumn on the Brandywine." In it the brittle sky and cold water are each set off by hot yellows, red and orange leaves, and a smoldering white sun.

By turning off the suburbanized homogeneity of Route 1, the visitor can find images worthy of canvases everywhere: barbed-wire fences, split logs, farmhouses in windy light, pails with metal bottoms rusted, horses drinking from the stream, leaves swirling over the shallows, riffled by the stones.

What kind of countryside is it? Grass and sky. Farm silos, thick forest that once hid thirty thousand troops at the Battle of the Brandywine in 1777, a river going through it, and many smaller creeks going to the river, bridges where in most seasons the river was easy to ford, and everywhere animals: cows grazing, sheep, always horses, and out of the windshield as you drive, big hawks circling in the haze, eyes down, scanning for prey. The *(Continued on page 320)*

Rent a canoe and paddle downstream to the museum

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BRANDYWINE

(*Continued from page 318*)

walking, everywhere you go, is good. The hills in the Brandywine countryside aren't quite hills: the slopes are gentle. Many of them are bare, or planted in crops of corn, timothy, wheat, grass. There is an authenticity in the Pennsylvania farming region that becomes more and more valuable as the threats to its way of life intensify. The same money and growth that allowed the museum to expand have put pressure on farmers to sell their land for development.

A mile or so up Route 1 are the Longwood Gardens, more than a thousand acres of horticultural magnificence (350 of them open to the public), surrounding an eighteenth-century Du Pont homestead. Seventy gardeners work year round on topiary, heather meadows, bonsai, Italian water gardens, orchids,

This is an America that should be seen and celebrated while it's still here

herbs, vegetables, and a forest trail that winds around wind-stirred lakes.

Along the way toward Longwood, on Sundays at 3:00 P.M., you can turn off to watch the Brandywine Polo Club's weekly matches. Of all the spectator sports, this has to be one of the most pleasant. There is something about a blanket on lush grass, wine cooling, and a light picnic of fruit and sandwiches, with, a few feet away, the thundering hooves, brilliantly colored uniforms, and horse lather; a special charm that comes from watching well-heeled grown-ups looking just a tad preposterous as they swear and shout, laughing, calling one another names.

A few miles up Route 52 there is Baldwin's Book Barn, a wonderful stone building that houses a collection of more than a hundred thousand books: plenty of second-hand and antique volumes that are hard to find, special collections on the painting and history of the Brandywine region. The owner, sometimes found greeting visitors from his lawn chair out front, encourages an easy-going atmosphere to rout about for them.

As the Du Pont industries expanded through the nineteenth century, the family created an array of country homes in which they could enjoy the unprecedented opulence made possible by their gunpowder business. Winterthur and Nemours, two of the more spectacular chateaux, have been turned into museums and opened to the public.

Winterthur Museum and Gardens, nearby, off Route 52, houses the world's most extensive (*Continued on page 322*)

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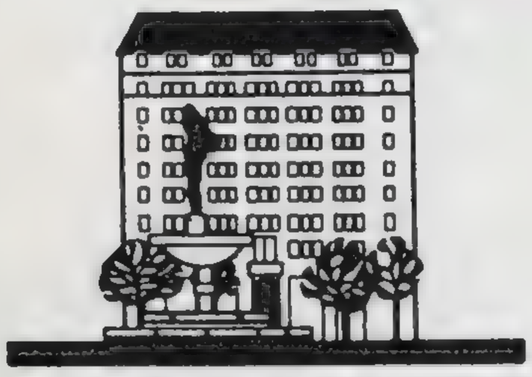

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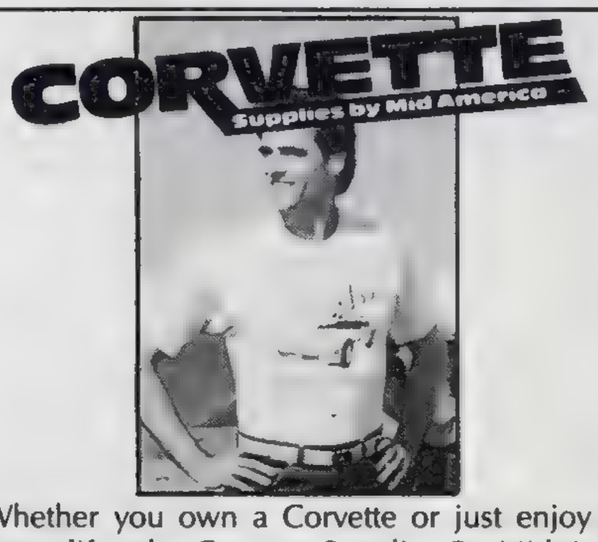

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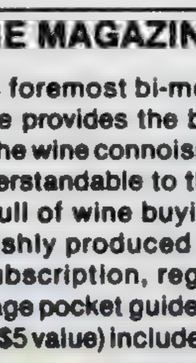

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BRANDYWINE

(*Continued from page 320*)

collection of American decorative arts from 1640 to 1840: ceramics, glassware, silver, textiles, and prints. The size of this family estate is simply astonishing, putting you in mind of Ludwig II of Bavaria's monumental alpine aeries. There are 980 acres of rolling forest and meadows, 250 of them landscaped as an English park. The house is surrounded by lavish gardens; some of its interior rooms are set out as they would have originally looked (if dusted, polished, and corded off)—say, a New England kitchen of 1700, or a Philadelphia parlor of 1810.

A short distance downriver on Route 100 is Alfred I. du Pont's home Nemours, named for the French town where his ancestors were born. It is an imitation Louis XVI, rather than Ludwig II, chateau, complete with a vista of canals and pools, fountains and triumphant columned archways. Alfred collected a large number of European paintings, dating from the fifteenth century, and they are mounted in sumptuous rooms. Tapestries hang, period furniture lines the walls, silverware is laid out, and everywhere magnificent Persian carpets give the abundant displays a lived-in appeal. Visitors are escorted through on formal tours that begin four times a day; children under sixteen, who have an itch to reach out and touch, aren't allowed. The contrast with a Wyeth etching of an overturned tin bucket, or a bit of winter cornstalk, couldn't be more extreme. Or more American. You start to feel like Citizen Kane.

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BED AND BOARD

A short way down Route 52 from the Brandywine River Museum are two inns, which could themselves be the subjects of the region's painting.

The Mendenhall Inn (P. O. Box 208, Mendenhall PA 19357; 215/388-1181) occupies a restored eighteenth-century mill replete with original rafters and stone fireplace. Guests dine by candlelight, choosing from a menu of wild game and fish.

Just down the road, the Fairville Inn (P. O. Box 219, Mendenhall PA 19357; 215/388-5900) looks out over Pennsylvania farm landscape. Many of its fifteen rooms have canopied beds and mahogany furniture, and four have fireplaces. Guests are served a Continental breakfast with fresh bread and muffins, and at the end of the day, high tea by the fire.

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TRAVEL

THE ADOBE ISLAND

Santa Fe is full of civilized dudes who all seem to love opera, folk art, mountains, and a good burrito

BY FREDERICK EBERSTADT

Behind the austere facades, life is rich: "There always seems to be classical music on the stereo and the most delicious food on the stove."

Santa Fe may suggest romantic solitude, but never the loneliness that every big-city dweller fears. Something about the air lends vividness and definition to the landscape, wherever you happen to be. As you gaze down its streets, your eye is stopped by the great mountain ranges, the Sandia (Watermelon) and the Sangre de Cristo (Christ's Blood), pink in the sunset, scarlet in the dawn. Beyond the city limits, the countryside speaks of dinosaurs or moon monsters, but to me at least, there is nothing sinister about it.

Santa Fe is hard to get to. It always has been. A flavor of individuality comes from this isolation, and Santa Fe has striven to retain it, refusing to allow traditions to become homogenized. The town fathers seem to have done their level best to preserve the colonial atmosphere, even though some old-timers accuse the zoning commission of waffling and buckling. In parts of town, there are laws governing the appearance of all buildings—for instance, slant roofs are rare—and only so-called "colonial" or "territorial" styles are permitted. Every structure is either built of adobe or looks as if it were. The colors range from graham cracker to rust to stale chocolate, generally set off by sky-blue trim.

For at least a decade, Santa Fe natives seem to have been all but displaced by tourists and new residents, including such conspicuous people as the Duke and Duchess of Bedford. Many people come for cultural reasons: the opera, the chamber music, the museums. Some come for sports—skiing, hiking, hunting—or for the scenery. Still others come to learn about Indian culture; Santa Fe is permeated by Indian culture, though not by Indians. The most, I daresay, come to comb the numberless galleries, gift shops, and souvenir stands.

I have been to Santa Fe twice. Twenty years ago, I came to photograph the Santa Fe Opera and, with the luck of a Jonah, arrived only to find a pile of twisted beams smoking in the sun. The auditorium had burned to the ground the night before. Without a job to do, I left the next day, vowing to return.

I finally did, recently, with a tour conducted by NYC's *(Continued on page 327)*

Top: LISL DENNIS/The Image Bank. Bottom: NICK NICHOLSON/The Image Bank.

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SANTA FE

(Continued from page 324)

Whitney Museum of American Art—a pretty good way to see a new place. Assistant Director James Kraft, who led the tour, had spent a great deal of time in Santa Fe. Thanks to his friendships, we met a wide range of people and had a privileged view of the city. Behind the austere facades of their adobe houses, the residents of Santa Fe lead rich and individual lives, embracing all the senses. You find books and Indian pottery on their shelves, paintings and photographs on their walls. There always seems to be classical music playing on the stereo and the most delicious food cooking on the stove. Sunshine pours in the windows as children, pets, and plants thrive in a sort of idyllic confusion. If you are looking for nightlife, however, forget it. Tourist town or not, hardly a light shines anywhere after nine o'clock. The natives keep ranchers' hours.

There can be no better introduction to Santa Fe than the walking tour that Waite Thompson conducts every day, starting from the lobby of La Fonda, the only hotel in the world to boast that Billy the Kid worked in its kitchen as a dishwasher. In the early twentieth century, La Fonda was the principal hotel of the Harvey chain along the Atchison, Topeka & Santa Fe Railroad. Before that, it was the inn at the end of the Santa Fe Trail, and according to local legend, the first tavern in the United States stood there when Santa Fe was founded.

Thompson is a tall, friendly man in his forties whose casual air belies his encyclopedic knowledge. Like all real experts on Santa Fe, he comes from somewhere else; he spent twenty-five years in Beverly Hills.

He points out that the economy of Santa Fe depends on climate, politics, and curios. The climate is all-important. The air is clear and dry—so dry, in fact, that you can hardly believe how much ChapStick and Lubriderm you use every day. The absence of water is the central fact of life in New Mexico. Old chronicles and current anecdotes tell of endless fights and feuds over water rights. Because there is so little water, there can be no industry, keeping the population of New Mexico stable at about a million and a half, among the smallest in the nation.

But the climate attracts tourists, the largest business in the city. Government is the second-largest. Santa Fe is the capital, although the action seems to be in Albuquerque.

As for curios, there are any number of odd things for sale in Santa Fe: heart-shaped wreaths made of chili peppers; Oriental carpets; old-fashioned Christmas tree ornaments. There are brilliant necklaces of corn kernels for $2, snakeskin belts with diamond buckles for $2000, and Winslow Homer paintings for $200,000. The Indian objects that I used to buy in my youth for small change now command staggering prices. Certain little pit-fired clay dishes, still hot from the oven, go for a minimum of $350 and commonly bring $1200. San Ildefonso bowls routinely go for $2500. Some Navajo blankets go for as much as $18,000. Really good stuff brings $40,000, give or take ten grand. At this rate, the Indians will be able to buy back Manhattan Island in about 1995 for twenty-four ashtrays and a Zuñi necklace.

If the big ticket does not shake you up, the Owings-Dewey Gallery on the Plaza recently had a very pretty Georgia O'Keeffe for close to a million dollars. It is claimed that if New York City had as many galleries per capita as Santa Fe, there would be over fourteen thousand on Fifty-seventh Street. The Santa Fe artist who charmed me most sells his work not in a gallery, but in a shop called Doodlet's. His name is Bruce Sprinkle; he's a Texan in his early thirties. His work—cutouts and constructions made of tin—have the independence and directness that make naïve art so compelling. His subject matter can be homey, biblical, or classical: dogs and cats, Adam and Eve, Noah's ark, Romulus and Remus. Sprinkle's work goes for as little as fourteen dollars and for as much as twelve hundred.

Spiritually, Santa Fe is a matriarchy (as were many of the apparently macho Indian societies). Mary Cabot Wheelwright founded the museum of Indian culture that bears her name. Even in her era of oddballs, she was known as an eccentric, maybe because she saw the

(Continued on page 328)

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ADVERTISEMENT

SANTA FE

(Continued from page 327)

American Indian as something more than a disenfranchised welfare-seeker. In the 'twenties, she became entranced with a hermaphroditic Navajo medicine man and took him East to meet her friends in Northeast Harbor and Beacon Hill. Together, they traveled to Navajo villages and collected medicine men's bundles, which formed the core of the Wheelwright Museum's holdings. Recently, with the revival of Indian awareness, the museum has generously given back these sacred objects; this may be a blessing for the Indians, but it leaves the museum primarily with exhibits of only rather banal jewelry. This is a major disappointment, as there is little to explain the Indians to the tourists.

Mary Van Stone was one of the first to recognize the value of the Hispanic ballads that were disappearing early in the century. She went out to the Spanish villages and transcribed the vanishing music. Her daughter, Peaches Mayer, presided over the board of the Sante Fe Opera for seven years.

Florence Dibell Bartlett's collection of local crafts—Indian and Hispanic—helped form the core of the original collection of the Museum of International Folk Art. She also donated the building for this museum, by far the most rewarding in the Santa Fe area, thanks to its extraordinary and beautifully displayed collection of naïve and folk art from all over the world.

There are two other important museums here, not founded by women. They are at Los Alamos, spooky testaments to the white man's brilliance and folly, an unconscious counterpoint to what the Santa Fe ladies have saved. Los Alamos, the beautiful mountaintop cradle of the atom bomb, is a sort of Garden of Eden in reverse. The secrecy that surrounded the Manhattan Project was such that life there during World War II had a surreal quality. Babies born in Los Alamos were registered with a Santa Fe post office box as the birthplace on their birth certificates. Because the scientists valued education, their children had the very best of schools, but virtually no interaction with the outside world.

Back to the matriarchy theme: The towering artist of the region is certainly Georgia O'Keeffe. And Willa Cather's novel *Death Comes for the Archbishop* seems to me a far more solid achievement than anything that D.H. Lawrence turned out while he was in residence. But the most unlikely author, and the most successful, too, was a man, and a military man at that. General Lew Wallace was sent out to Santa Fe as governor in the 1880s to end the range wars that plagued the countryside. In the early evenings, he used to pace back and forth under the arcade of the Palace of the Governors, pondering the next chapter of the book he was writing. This worried his wife, who had been told that a Brooklyn-born hired gun named Billy

the Kid had sworn to ride into town and plug Wallace as he strode under the arches. The book he was pondering was *Ben Hur*.

You can, if you like, find any number of swanky restaurants in Santa Fe, most of them perfectly acceptable, but hardly worth the trip if you come from New York City, San Francisco, or Chicago. In bold contrast to the classy establishments, there are a number of luncheonette-like joints: Cafe Tecolote out on the highway, Tomasita's near the railroad station, Tia Sophia's and Guadeloupe Cafe downtown. I don't know which one of these places I liked the best; fickle as I am, each was my favorite while I was eating there.

Decor is not their strong point: Leatherette has squeezed out calfskin and suede. These are the kind of places where it is okay to talk with your mouth full. Neat and friendly, they serve the closest thing you can find in America to good peasant food. New Mexican Tex-Mex food bears more or less the same relationship to Mexican cuisine that "Continental" bears to French. The New Mexican version is far hotter than anything you are likely to find anywhere from Sonora to Chiapas.

Breakfast is astounding. *Huevos rancheros*, New-Mex style, come on something like a big soup plate. The eggs are served up on a tortilla with beans beside them and covered with a gooey blanket of melted cheese and red hot-sauce. Also popular is something I have never encountered before, a breakfast burrito: a flour tortilla wrapped around scrambled eggs cooked with peppers and served with melted cheese, beans, rice, and sausages.

The dinner menu is likely to include pinto-bean soup, guacamole, beef or chicken enchiladas, salad, and a big slice of lemon meringue pie; the searing enchiladas are served not only with rice and pinto beans but also with the soda biscuits I associate with Southern cooking. Best of all, fellow skinflints, a hearty dinner for two, washed down with Coors or Dos Equis, sets you back between ten and fifteen bucks, including tip.

The license plate on the car I rented read: "New Mexico, the Land of Enchantment." That is a fair description. There is a magic to the country in the landscape, the far vistas, the enormous sky, the clear air, the silvery mountains. They seem to have endowed the people of Santa Fe with a sweetness and decency that I suspect are unknown in most parts of the country. Leaving the airport in Albuquerque, you pass a sign that says, "Courtesy Pays." The people who live here seem to have taken this to heart. Accustomed as I am to the surliness of the East and the narcissistic indifference of the West Coast, I found Santa Fe most refreshing.

> "New Mexico casts a strange spell. The bewitched start new lives as blond Minnehahas"

New Mexico can cast a strange spell, however. The bewitched forget that they come from White Plains, Evanston, or Harrisburg, and start new lives as blond Minnehahas, bald Gary Coopers, bespectacled Calamity Janes, and pot-bellied Cochises. Costumed in turquoise and buckskin, they fail to understand and adopt the manners of their new home but live instead in a sort of year-round Halloween party.

I like Santa Fe, and I want to go back and stay for a while. I will soon. Perhaps this is the time to confess that, while I was there, I broke down and bought a Panama hat for $185. But if you ever see me standing under the portico by the plaza in my sombrero, my silver earring, my neckerchief, my Navajo beads, my fringed vest, my Zuñi bracelet, and my high-heeled boots, please pay some latter-day Billy the Kid to ride into town and plug me between the eyes. ▽

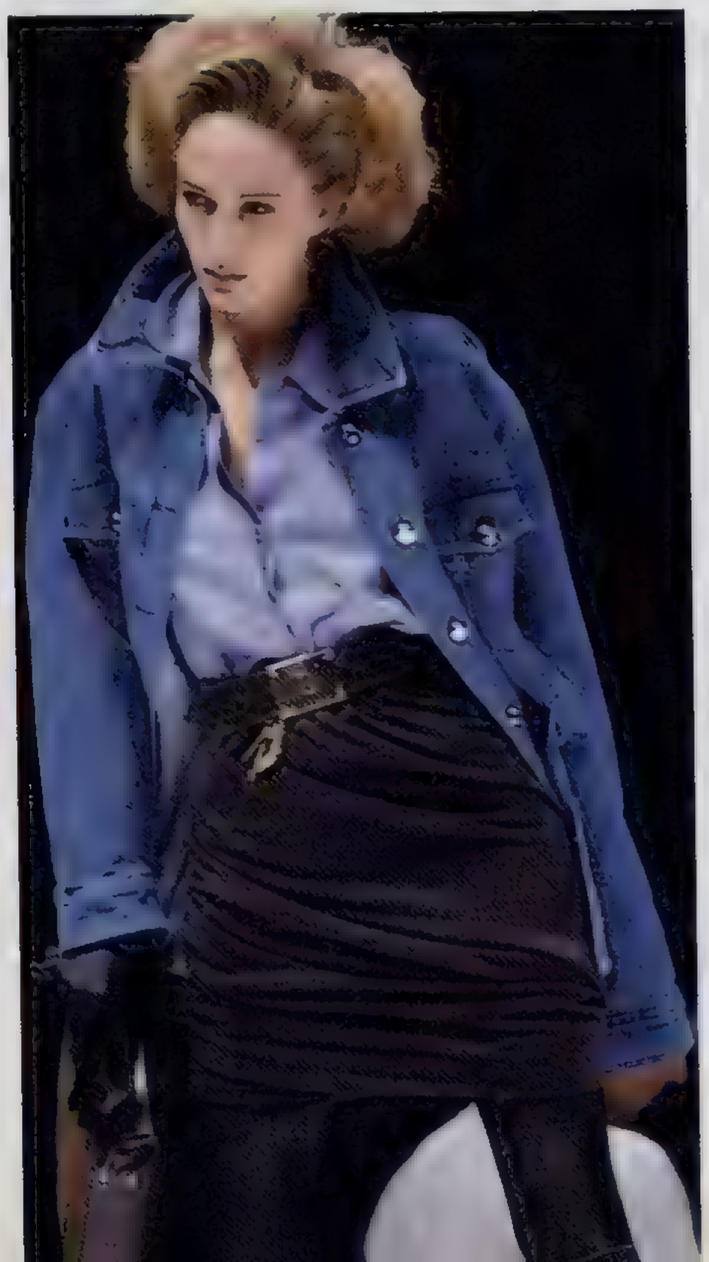
VIEW

A Skirt For All Seasons

What changes the look, the proportion of the best dressing for fall? Skirts—shorter, shaped, the finds of the season

The shape comes from a woman's body, says Calvin Klein, whose new high-waisted, contouring skirt shape (*right*, in lace) could well be the season's star. By day, it turns up in navy knit; both skirts have a bit of stretch, are "designed," says Klein, "to show curves and accent legs." In a terrific year for skirts, noticeable design changes are taking place: the news is much more interesting than simply shorter lengths. Inventive, body-lengthening shapes show up with high-rising waistbands, with draping, suspenders, new narrowness at the hem. What's constant? The best skirts are decidedly shapely. ("*View*" *continued on page 336*)

Skirting the issue: Left, with a tuxedo jacket, skirt shaping at Versace; below, from left to right—Romeo Gigli's cinch-waisted satin tulip skirt; Shamask's daytime checks and high waisting; stripes and suspenders at Azzedine Alaïa; Moschino's short, soft jersey draping.



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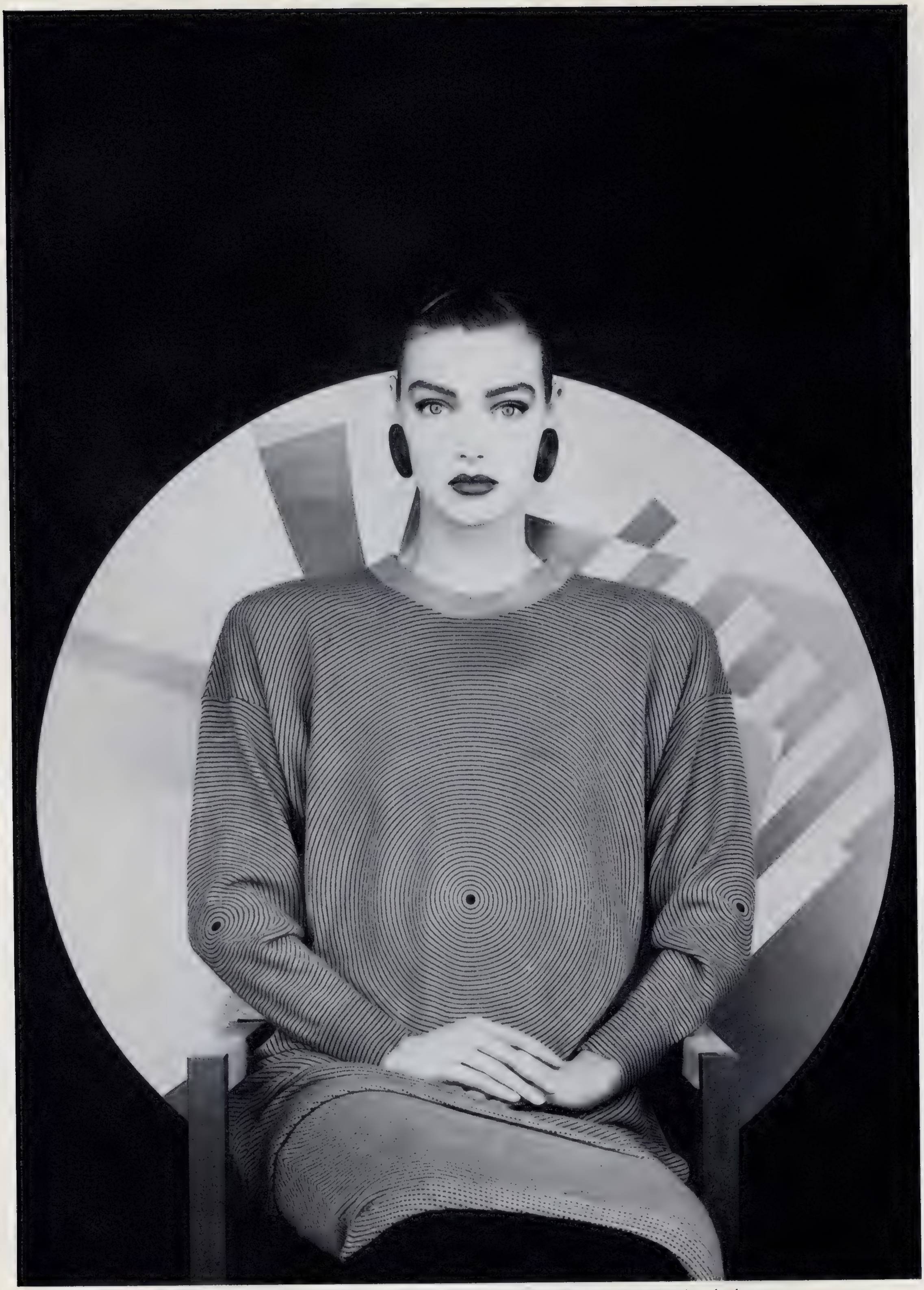

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VIEW

Shades of Pale

To watch for: dressing with a cosmetic flush, another beat

What turns clothes around is color this year: a bright evening jacket, a shoulder bag in deep green. If you dig a bit deeper, upon occasion, there's a—frankly irresistible—new pale, and it's clearly something to keep an eye on. "Pale," by designer reasoning, doesn't mean "pastel." Mario Valentino's Mongolian lamb jacket in icy blue—or Calvin Klein's blush-beige coat—are more white than colorful: pale that verges on a new neutral. *("View" continued on page 346)*

A soft touch, top left, at Calvin Klein. Far left: Mongolian lamb, the color of cream, at Mario Valentino. Left: YSL's lavender T-shirt.

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VIEW

CHARM: IN THE BAG . . .

Collector's items: in Paris, Renaud Pellegrino makes colorful handbags of pure delight

Pellegrino's best-selling horseshoe-shaped "Cardinal" bags, top, in ottoman or satin. Above: Geometric hatbox zip; below left, a circular lemon slice. Below: Window dressing at Pellegrino, Paris.

Paloma Picasso falls for his geometric confections in red or black; Catherine Deneuve, Marie-Hélène de Rothschild, and Jacqueline de Ribes collect them by the wardrobeful. Renaud Pellegrino creations, among handbag connoisseurs, are highly prized possessions. "Women have a strange relationship with their handbags," says soft-spoken forty-one-year-old Pellegrino. "They adore a bag or hate it. When I create a bag, I want it to be loved."

At Pellegrino, inviting ottomans, napas, fake crocodiles, and rich satins give bags the appeal of well-wrapped gifts—or candy boxes. Even bows are, ingeniously, interchangeable. And what first began as a lark—creating accessories for Carita's Paris hair salon—and led to making handbags for Saint Laurent has now taken Pellegrino to his own two boutiques in Paris. "Even if you dress simply," he says, "a handbag enhances the look. It's like a piece of jewelry." *("View" continued on page 354)*

ERICA LENNARD, SHEILA METZNER. Details, last pages

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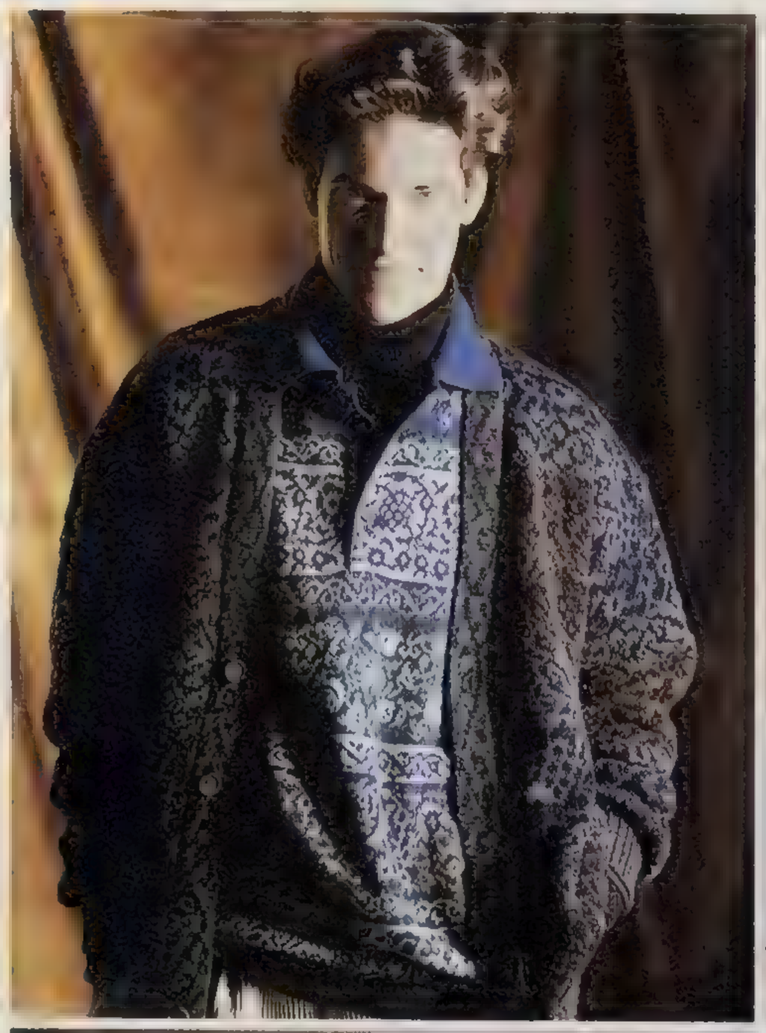

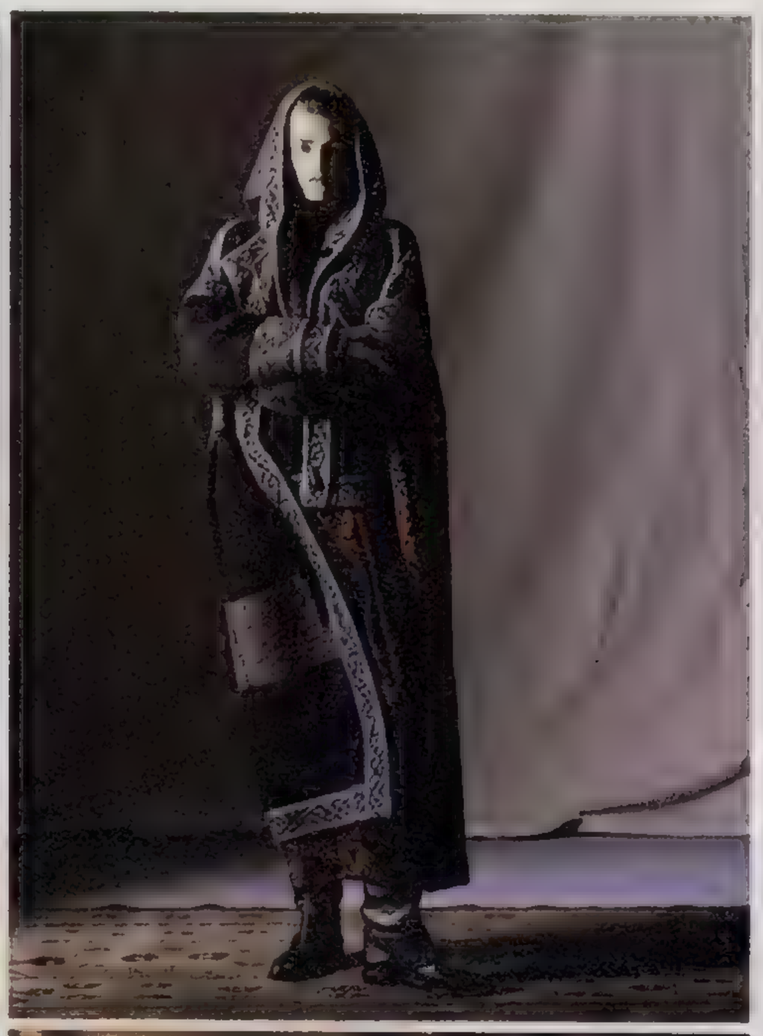

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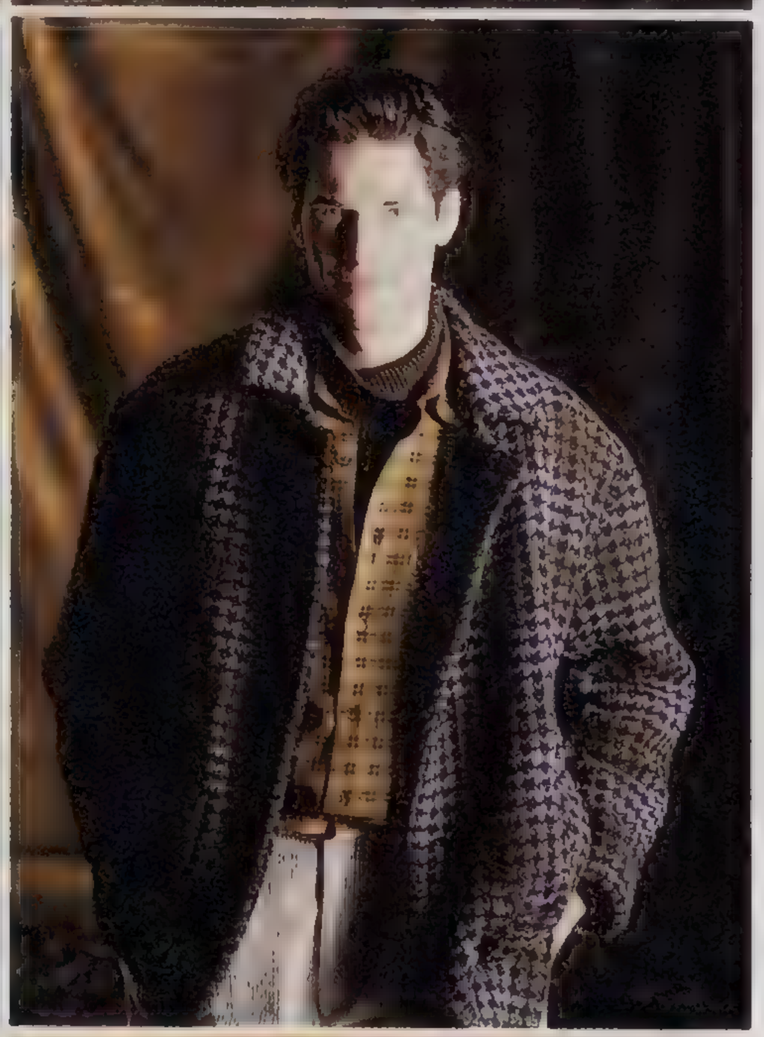
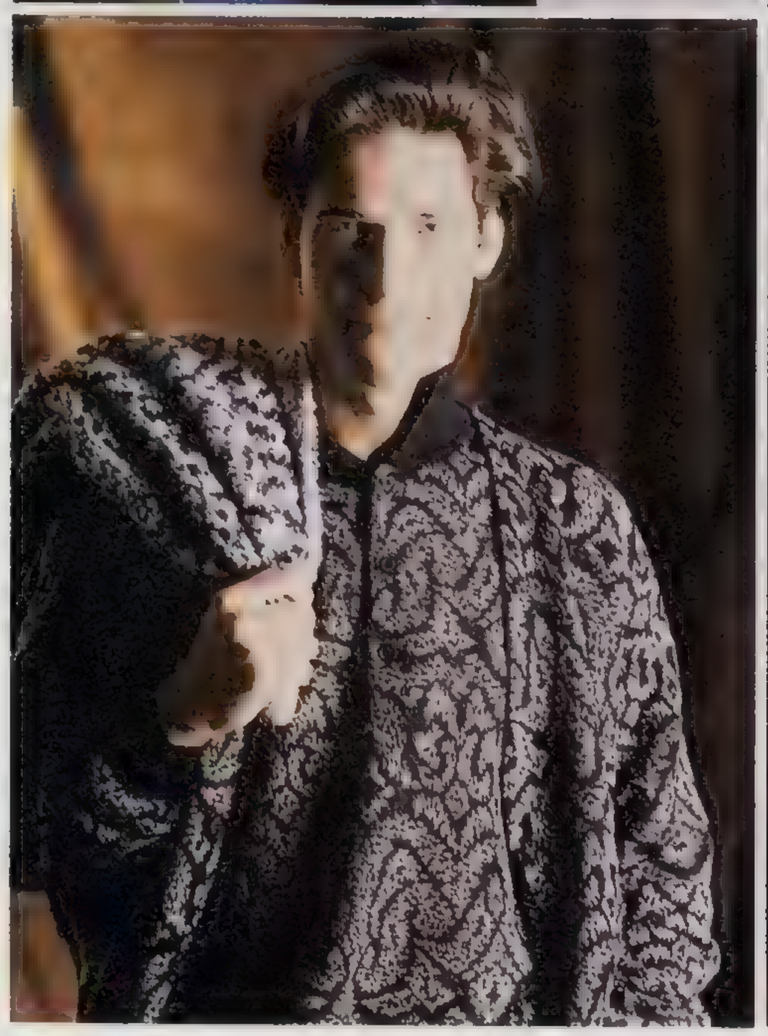
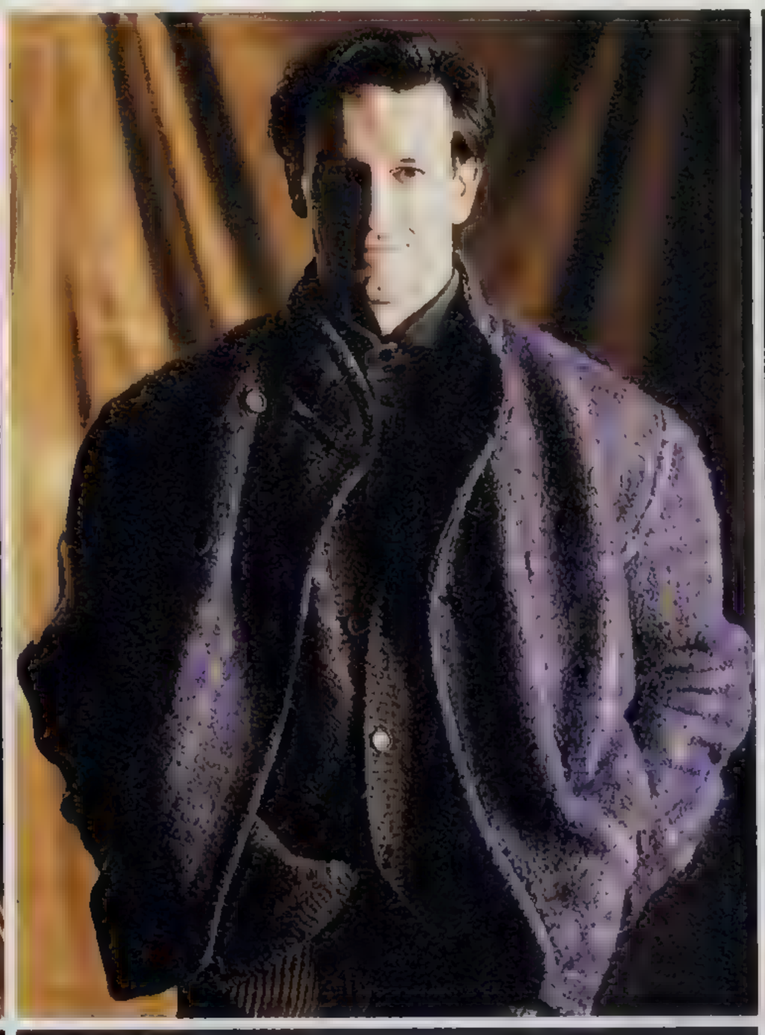
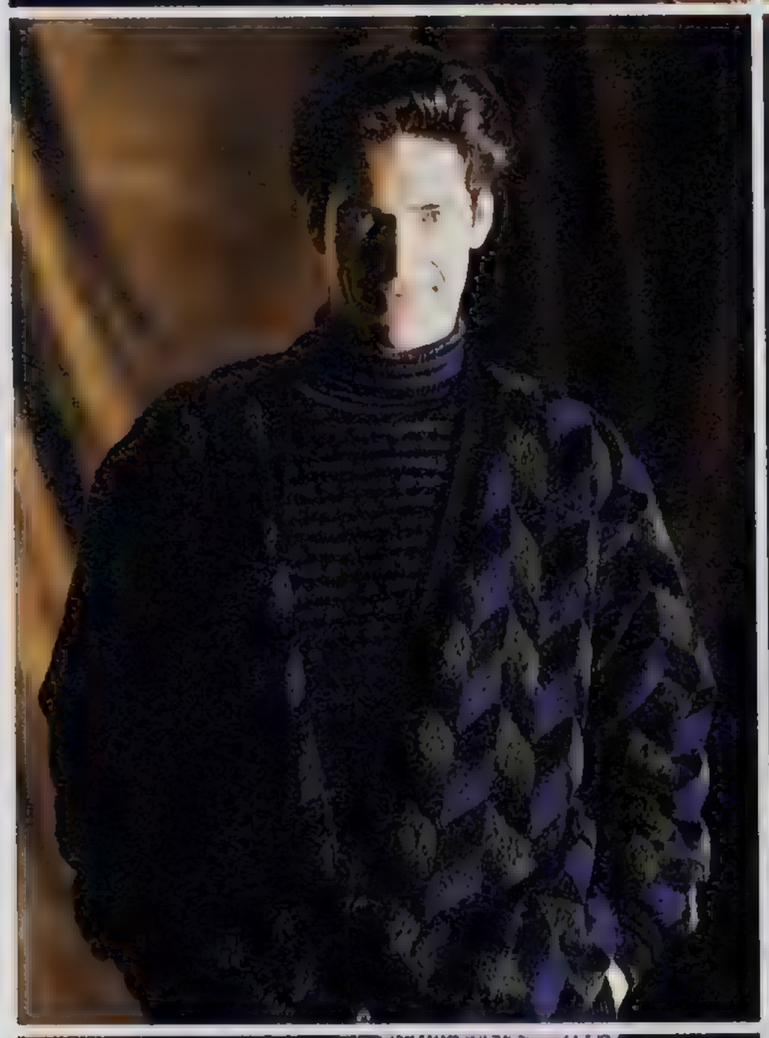






Giovanni Gastel



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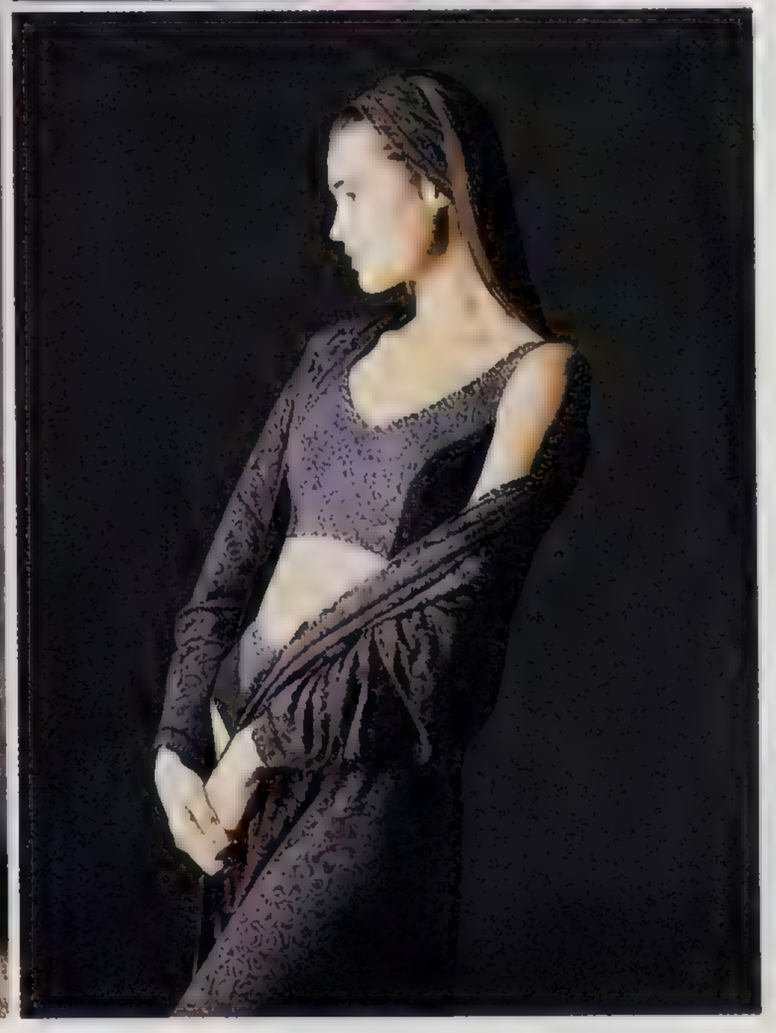
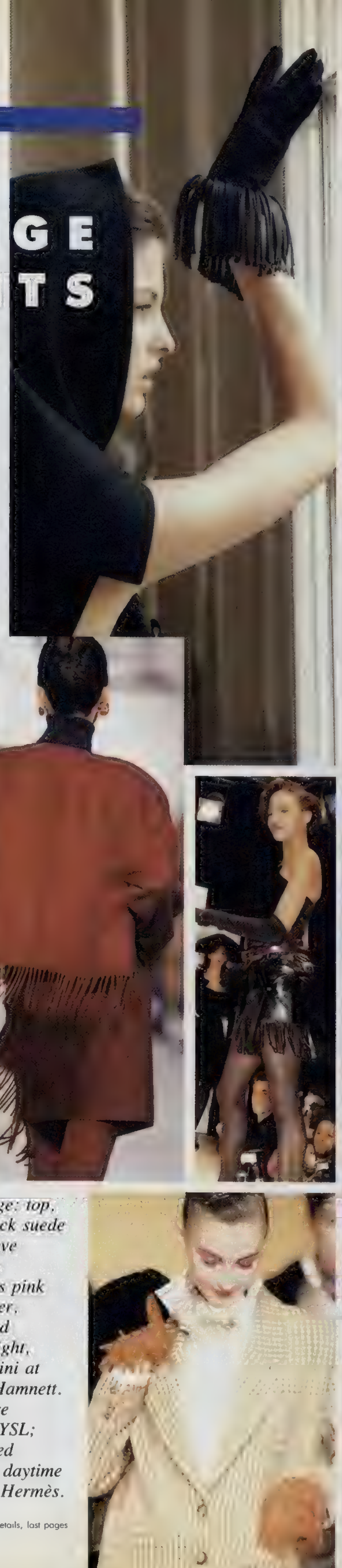


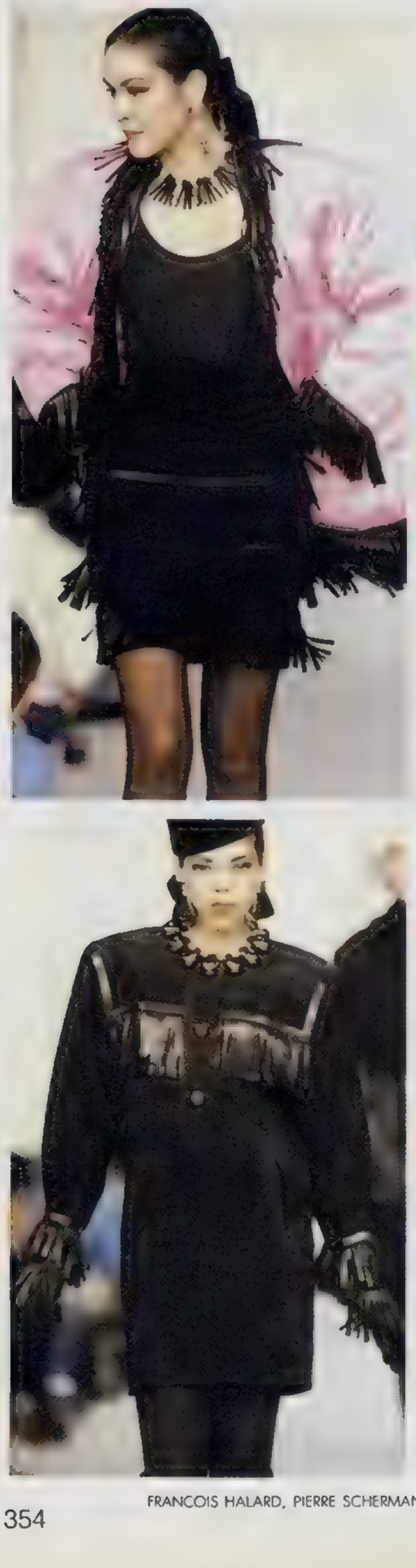
VIEW

FRINGE BENEFITS

Fall flirtation? Fringe—now with a modern edge

In a season of pared-down clothes, designers are opting for a bit of decorative humor—borders of fringe. The best news? Far from the Indian-brave looks of the 'sixties, today's fringed edges are used sparingly—on the seam of a glove, the hem of a skirt, as the finish to a jacket. (*"View" continued on page 362*)





On the fringe: top, Beene's black suede gloves. Above left: On the edge—YSL's pink parka; center, Chanel's red jacket; at right, a leather mini at Katharine Hamnett. Left: Texture contrast at YSL; right, fringed gloves with daytime dressing at Hermès.

FRANCOIS HALARD, PIERRE SCHERMAN, GUY MARINEAU. Details, last pages

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Photography: Steven Meisel Hair: Oribe/Oribe at Parachute Makeup: Maria de Schneider

VIEW

Gilded Girl

L.A. writer, producer, "Golden Girls" creator Susan Harris's style is offbeat, unserious: attractive dressing with a grin

Soap, Benson, Golden Girls: Susan Harris has a solid-gold way with a TV laugh, and it's made her a power in Hollywood. Days are unstructured—writing a movie for Disney; her way of dressing, equally free form. "I'm not a 'coordinated' kind of person," she says. "I never wear head-to-toe anyone." She may, for days in L.A., mix Chanel with Gaultier—or Agnes B. knits; for an Emmy Awards night, put a sequin Chanel suit with a Hanes T-shirt. A jacket of her producer husband's (Paul Junger Witt) and son Sam's oversized sweaters are likewise favorites. "I love big clothes. But what I love most is having a piece of them with me." *("View" continued on page 372)*

California glamour?
"I get up and do anything I can to avoid writing"

"The real me": Susan Harris, above—in jeans, T-shirt, Chanel sweater, more-than-plenty jewelry. At top: Chanel bicycle pants, a Jean-Paul Gaultier racing jacket. Says Harris: "I'm very much into comfort."

As "dressed" as she gets: Susan Harris at night —in Armani top and silver sequin trousers.

"Golden Girls" Emmy, left, holds pearls, chains—assorted jewelry. Far left, a Chanel daytime suit, too, gets taken less than seriously: here, with a white Hanes T-shirt.

MATTHEW ROLSTON. Hair by Paul Gobel; makeup, Michael Weeks

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VIEW

night steps

The evening "jewel" of the season may well be a shoe: chic, heeled, wholly charming

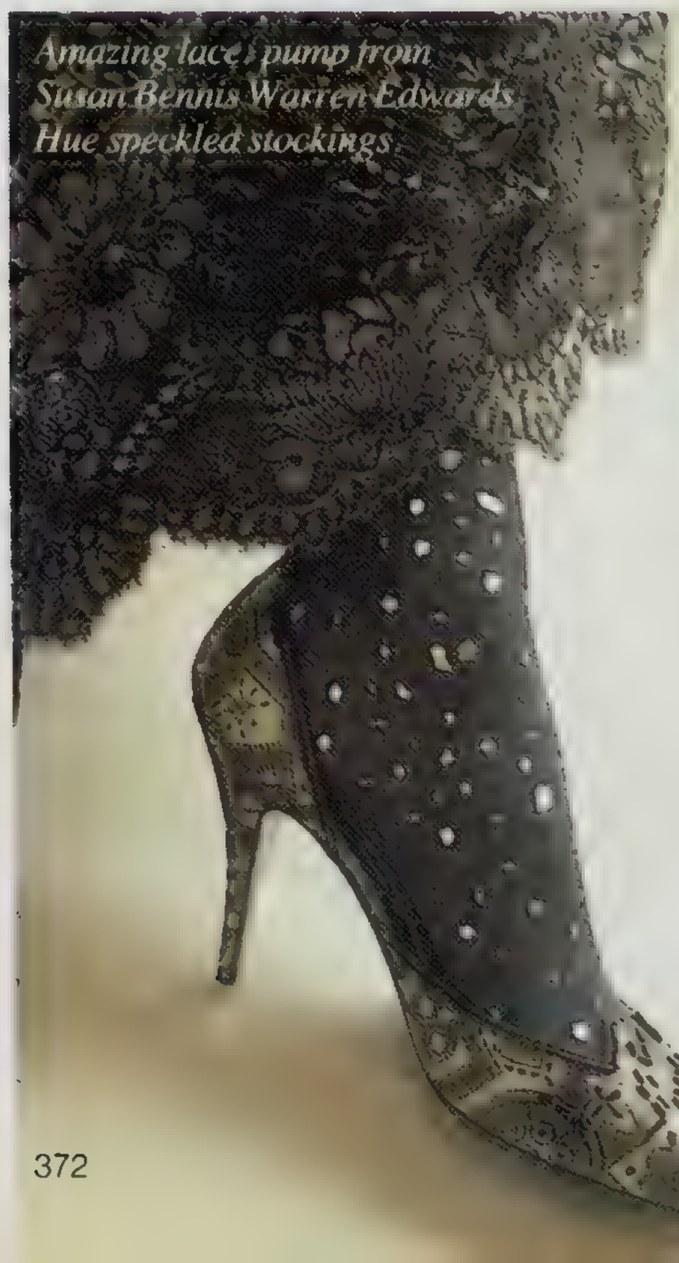
As skirts go shorter, eyes focus on legs: for fall, for the biggest evenings. The setup: dark sheer stockings, a beauty of a shoe. And designers are sending some of the most subtly—or extravagantly—beautiful shoes down runways. Two stars: Rene Caovilla, who does all of Valentino's, and Sidonie Larizzi: Her shoes show up with couture at Lacroix and Ungaro.—"View" contributed by LESLEY JANE NONKIN, PAUL SINCLAIRE *(Continued, page 380)*

A short skirt, an expanse of dark leg, a decorated shoe: the look of evening. Shoes, Helene Arpels; stockings, Flash Legs by Emilio Cavallini.

The esp… couture: b…

Bowed, in black satin, Larizzi pump from Ungaro couture.

For Geoffrey Beene evening, silver pump from Garolini.



Amazing lace, pump from Susan Bennis Warren Edwards. Hue speckled stockings.

By night, Valentino runway shoes invariably stand out. Rene Caovilla makes them: his jeweled slingback, below.

FRANÇOIS HALARD, ARTHUR ELGORT, ROXANNE LOWIT, PIERRE SCHERMAN

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VIEW people in fashion are talking about what's coming...

What's news? First view of a new—resort—season...fall finds: the best shearlings, bright bags...the cost of fashion gold...

People are talking about what's coming for resort...and what's coming, you'll find, are plenty of bared waists—in everything from jersey evening dressing at Donna Karan to small cashmere sweaters and organza skirts at Adrienne Vittadini to the best beachwear in bright colors and big rose prints at Byblos. Geoffrey Beene says his greatest inspiration this season is swimwear...and even a fully flirtatious Beene lace dress has the bared back of a racer's suit. Resort's small "slip" dresses have a visible lingerie influence: sundresses in denim or washed silk come with underwiring. Look for colorful dressing by day or night; a new gold standard in small, short, evening dresses at Anne Klein or Galanos...or Gottex. With cropped tops, small jackets, and high-waisted skirts, midriffs are the new focus, the season's most visible fashion anatomy.

Totally tubular: That's the look, today, of everything from swimwear to the most wearable clothes for a night out—pull-on skirts, tops, tube layers. Sets of Giorgio di Sant'Angelo colorful "swim tubes" (bra, skirts, brief bottom) are hot sellers (at $250), show up by night on the dance floor. At Isaia, dressed-up "tubes" turn up in cashmere. ...For collectors of Judith Leiber's animal minaudières, the newest, most charming "beast" around? A turtle—totally jeweled or beaded.

SOME CYNICS CLAIM THE ENTIRE IDEA OF "FASHION" IS SURREAL; THIS FALL, AN EXHIBIT, "FASHION AND SURREALISM," POINTS OUT THE REAL—ONGOING—ART/FASHION ATTRACTION: '30S MAN RAY ILLUSTRATIONS, SCHIAPARELLI COLLABORATIONS WITH DALÍ, THE OTHERWORLDLY FANTASIES TODAY OF LACROIX OR GAULTIER. (OCTOBER 30 TO JANUARY 23, AT NYC'S FASHION INSTITUTE OF TECHNOLOGY.)

Once there were dance clothes; then there was swimwear and, quite separately, clothes that a woman would choose for a workout. Today, these distinctions are blurring...and the season's bathing suits often have elements of them all. At Bill Blass, Ellen Ann Dobrovir, Gottex, or Giorgio di Sant'Angelo, what's newest for swim: a covered-up "leotard" top, sometimes with sleeves, above a bikini bottom.

"Today's most visible part of fashion anatomy? With cropped tops, small jackets, high waists, the focus is on midriffs"

The price of gold? Among the season's fashion commodities: A jewel gold-embroidered collar in Lacroix's couture collection carries a price tag of about $6300. A new mini spun of 18k gold at Galanos, about $5000....Jewels of a totally different order turn up at M & J Savitt: geometric (cubes, balls, spirals) key rings and letter openers in sculpted silver. A Doric-column bookmark could make anyone a fashionable classicist.... The columns (Corinthian) come in cast iron that lead one to the new Yohji Yamamoto shop. His first ever in the U.S., it is in New York City's SoHo. Another shop for Yohji collections opens, too, this fall in London.

In a season for shearling (it may well be the "fur" of the year), small, cropped shearling jackets are making it to the top of women's fashion lists. The look is as neat as a city suit: Claude Montana, Mario Valentino, and Maryjane Marcasiano do theirs small at the waist and softly hooded; at Malo Tricot, the tidy shape of a cardigan. Less "urban," but equally precise, Ralph Lauren's new cropped jeans jacket comes lined—what else?—with woolly shearling....A suit, a classic bag, good shoes, some perfume: What else does a well-dressed woman need? A watch, say the people at Chanel; and to rectify their omission, this month Chanel introduces its first watch ever—black-faced, octagonal in shape, classically gold. The most glamorous version in 18k gold has a heavy link gold bracelet; the most recognizably "Chanel" has the "gold"-and-leather chain strap of a woman's favorite shoulder bag.

—KATHLEEN MADDEN

Fall finds? Short balmacaan coats and raincoats are winners among young women—everything from 'sixties second-hand versions to a new paperweight balmacaan in bright orange from Calvin Klein Classics. Other quite special colors: marigold-yellow matte jersey at Patricia Clyne, makeup-pale pink at Go-Silk.... Bits of bright: At Prada, a small oval or tube-shape bag hangs off a long shoulder cord, comes in red or brightest pink satin to light up dressing by day or night.... Men's tailcoats—fully dandified—this fall have shown up as a charming evening dressing suggestion on the runways of Chanel, Lagerfeld, Comme des Garçons, and Issey Miyake. They're also a hit, closer to home, at New York City's Antique Boutique. "Collectibles" include men's tailcoats, short headwaiter jackets, crisp tuxedo shirts, cummerbunds.

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Confusing? Very. We live in a world where everything is "out there"—or so it seems. The real question: Does anything stand out? Does anything really make a difference?

Let's set the record straight. Everything may be "out there," but it isn't all terrific, not by a long shot. All things are not created equal. What's here—in this, in every issue—is what's better. You're not going to see one of everything that's around. What you see—all the time—is the best of what's around, selected because it does stand out in some way, because it has something that sets it apart.

Differences that do count...

- The continuing presence of shorter lengths. In a world that loves to talk fashion news, this has proven to be the hot topic. While it's easy to make too much of hemlines, one thing is clear: shorter still looks better. And there's no sign that that's going to change in the near future.
- What's happening to necklines—the biggest difference to watch. Designers everywhere are paying new attention. With results: necklines that are wrapped, scooped, shaped, carved, given new emphasis. Real news: it's not an evening story—changing necklines are changing the mood of day dressing.
- Subtler change: a welcome spareness and smallness of shape—another evolution. What's key: a balance of simplicity and line, shape without excess. In the best clothes, a gentle body-awareness from the cut...from the fabric (often stretch)...or from both.

The best use of color: introduced as a bright accent to spike neutral dressing. The flash of yellow trousers under a dark-color coat...the hit of a red muffler with a classic trench. Small bits. Quick. Effective. So is a bright-color jacket over black—it's a look you've been following in these pages; it remains a standout.

What looks great at night: new fast-track separates. The leggiest skirts (here, the thigh's the limit); sometimes, high rise (following the season's best skirt shape); always narrow, ornamental. In lace, gold. With equally decorative tops and body suits.

Couture watching: what's in it for you? The sheer spectacle of it, for one thing. Nowhere else do you find this level of luxury and ornamentation. And no matter what you think of it as dressing, it's a glorious display of craft.

More than that: in the couture, there are still "tendencies" to be found that can spark fashion-to-come. The knockout presence of Christian Lacroix's small, shaped jackets can lead to the idea of small, shaped jackets, if not as eleborate as his. But the real significance: how the couture influences the way we see things. Looking at Lacroix, for example, "accustoms" the eye to a different degree of decorativeness, of fantasy. The demand is created for another kind of evening dressing.

What was different this time: the way the couture emphasized—and reinforced—the prevailing contrast in fashion. The contrast between an ultra-simplicity and purity of dressing, on one hand; and fanciful costume-like dressing-up on the other. Notable: the streamlined, pared-down day dressing of Saint Laurent contrasted with the fantasy spectacle of Lacroix.

In October—with the couture—the last of the fall/winter collections are looked at, digested. You not only gain a perspective on what you like, but on what you don't....

- Long, droopy skirts. They never looked good; they look even worse now.
- Frilly blouses—ditto.
- Excessive tailoring. A jacket is one thing—you want it, need it, it's a constant. But you don't want a jacket that's excessively shaped. And you don't want things with it to be overdetailed.
- Too much "dressing" for day. Total "done up" looks. Too much of anything—clothes, makeup, jewelry—doesn't play any more. It not only looks dated, it's clearly inappropriate in a daytime working sense. Overdressing at night doesn't look any better.

What's in a name? Once upon a time, everyone spoke the same fashion language. You said the word "resort" and certain warm-weather clothes came to mind. Not any more....

Resort dressing...*can* be hot-weather dressing. But it can just as well be seasonless dressing, with changes coming from color (paler) and fabrics (lighter—washed silks, thin gabardines) rather than from a sun sense of things. And resort clothes can be the clothes women in Sun Belt cities are looking for right now as their daytime standards.

Lingerie—once anything in this category was meant to be covered up. That hasn't been true for a long time. But what's happening now—other levels of design, luxury...visibility. From bustiers with their own feathered skirts—clear-cut evening looks—to vivid-color quilted bras that double as "tops."

Leisure dressing. Is it jeans dressing? Sweatshirts? Is it anything you wouldn't wear to an office? Is it merely what's less expensive? Or all of the above? There are as many meanings, as many directions as there are designers in the field.

One word that never changes—style. Its connotations—excellence, distinctiveness, a unique manner—are constants. When we talk about the best in fashion, ultimately we're talking about style. And that doesn't change with a headline—or a hemline. Style defines the distinctions that count, the things you care about and are willing to spend for. It separates the best from the rest. And it is, in the end, the real subject of fashion as we see it, season to season, issue to issue.

COLOR '87

hot shots

Fast colors, fast choices, fast changes at night: This season, more than ever, it's flashes of color—quick sweeps of neutrals for day, brights at night—that make makeup look new. What's changed is the way color gets used: in hits—a shot of pink on a cheek, a dash of brown on a lip; in washes—of shimmer over eyes; as an amusing change of haircolor for a night. On these eighteen pages: symbols of the season, the best of fall, makeup's big changes. New technology and women's needs are the reasons.

Elements of fall beauty style, *right:* a base that barely covers...lips deepened to a neutral brown—one of the season's big colors...gold powder blended in seconds to light the skin. Even haircolor can be changed as fast, as easily as lipstick

Right: Christian Dior's Sketch lips; Curry eyes from their Drawing palette. These pages: hair, John Sahag, John Sahag salon, NYC; makeup, Kevyn Aucoin. Details, last pages.

Penn

Penn

twist

...to this season's lip colors, *opposite, left to right*:

they're used to lighten, shimmer, mix, warm...to turn a

look... to intensify mouth color. *This page*, the best red

Opposite, left to right: Maxi's Ghostly White; Merle Norman's Vienna Coffee Plus; Guerlain's Porto Flip; Prescriptives Laser. *Above:* Chanel's Star Red. Details, last pages.

Eyes at night: quick changes, a new intensity. The focus is now on fuller brows, thicker lashes, strokes of color that can be blended out. The newest "make-up"? Tinted contact lenses, here making a grey eye vivid green

Left: L'Oréal's Couleur! Couleur! VioletGreen. *Right*: Revlon's Custom Eyes shadows—Super-frost Pink, *above*; Worldly Purple, *below*. Barnes-Hind Soft Mate II lenses. Details, last pages.

Vivid hits

In a year of color, there are options: flashy brights, neutral browns, hits of shine that heighten, embellish. Here, the makeup color story: choices, changes for fall . . .

Sudden IMPACT

A faster approach to makeup—one strong color strategically placed on the face against "barer," more neutral tones. The symbol used here: hot pink on the cheeks, brushed on the "apple." The color also could be orange; the focus, at the lips or at the eyes

Right: Lancôme's Pink Mirage Maquiriche cheeks; Praline mouth. Fashion details, see next to last pages.

Fall changes? With a generally cool new light of reason cast by cosmetic companies, glitter, brassy "metals," and heavy-handed alchemy colors have gone the way of platinum blonding for hair; new matte makeups deliver tint as well as texture, go on even lighter than they seem. The new hook is an added element of skin care.

When color goes soft, it's to rose shades in all depths; when it's sharp, it may turn up as yellow lips or pink eye shadow. Bolts of bright-color makeups offer diversion, whimsy, a modern edge: As special as a thigh-high lamé skirt, they're, this fall, one of the adventurous turns to the "fashion" season. Berry browns and earth-like colors offer more played-down alternatives.

BASE DETAILS

New makeup foundations reflect the care/color merger, with the ability to both treat skin and match its tone, to even out patchy areas, to cover imperfections. The best are custom-made to match a woman's skin exactly, provide a sheer luminescent base, complement hair.

"They now are smoother, lighter; and often silk or other proteins have been coated with pigments to intensify the silky, easy feel," says Walter Smith, vice-president of research and development for Prescriptives. "We're also using volatile silicones—moisturizers—that bind the foundation together without leaving any film on skin. We add vitamin A and vitamin E, 'plumping' agents, sunscreens, and colorfast pigments that don't fade or change with the weather. Some bases do a switch on the skin: they look like powder and apply like liquid. Others dry up too much natural sebum or they release moisture where it is needed."

Dual-finish cream powders in portable compacts are finds of the season . . . and new formulations of powder give a face the lightest, brightest look. Oversized natural-bristle brushes are the tools for professional application. New powders for evening come in rose tones and under fierce—sallow-making—artificial lights give a face light and a pink-soft tone.

Clinique's Superpowder/Double Face Powder—a powdered cream makeup—can go on over foundation or stand on its own. For maximum *(Continued on page 392)*

Penn

(Continued) oily-skin coverage and longevity, Shiseido's compact foundation can be first put on wet with a sponge, then dry as a second layer. Instant "retouchers" come in the form of new accent powders—such as Clinique's Powdered Light Transparent Buffer with built-in opalescence.

Enhancing is the modern message, more than "concealing." Non-comedogenic bases with fewer pore-clogging oils and hydrocarbons are sheerer than ever, letting the natural color of skin shine through. Bases designed for hot-weather use are simply moisturizer with a drop of added color. NYC dermatologist Norman Orentreich, Director of the Orentreich Medical Group, says patients now wear half the "thickness or amount of makeup" they once did. "That doesn't mean makeup isn't used," he adds, "but it's used to highlight. It's used in thinner layers. And there's the continuous request: 'Can you improve my face enough so I don't have to wear makeup?'"

BLUSHES, FALL FLUSHES

Healthy skin comes with a healthy blush . . . and, this season, that's about as much blush as there is: cheeks are often played down, barely colored with rose or browns. New "modulating" blushers—creams, gels, glosses—warm up with a woman's movement; the best turn up in "naturals"—beige, pales, and pinks. And what you see in tube or pot, with many new fall blushers (even lipsticks), isn't necessarily what you'll see on your skin. New technology has provided one color with many depths—whether it's Lancôme's Pink Mirage for cheeks or Rose Minimo lips at Princess Marcella Borghese. Color intensity depends on how a woman uses them.

"The new semi-transparent lipsticks, cheek colors, and eye colors don't go on like gangbusters," says June Leaman, senior vice-president, creative marketing for Estée Lauder Inc. "However dark they look—and they can look pretty dark—on application, there's a special subtlety and 'un-made up' look. It's all part of the new healthy self-awareness."

Hence, for fall, a fondness for browns: lip colors in every tonality from dark brown to nude, from deep berry colors or brandy for night to palest clay shades. By day, clear browns get livened with undertones of honey or amber, and lip gloss (on an '87 comeback) comes barely tinted with color. By night, red-orange—a real stopper—is the newest bright.

VIDEO PLAYS

Few women may totally change makeup colors by the season, but the technology exists to easily think that way. The video is here to stay on the nation's makeup counters—a teaching tool, a new way to color-play. Another of the season's "goodies"—and a good idea: more and more "color kits." Compacts come with ever larger numbers of colors packed together—often laid out with a wonderfully geometric look. Christian Dior has two "Illustrations" eye combinations—"Painting," with intense brights, and a "Drawing" kit of muted-earth makeups. Dior director of color promotion Peter Shen says, "Eyes should be enlarged, defined; colors not so much blended as applied in a linear manner. Women should be guided by their hair color as to what and how much color they wear."

BRIGHT EYES

Science, clearly, is creating color change. "The pigments we're using are of a better quality," says Prescriptive's Walter Smith. "Makeups are now more colorfast; they do not fade or change."

Brighter, clearer eye colors are one result: Yves Saint Laurent eye pencils come in electric colors—lemon yellow, hot pink, turquoise blue; the cream soft-pencil tip can be used to shadow and blend as well as line and shape. The bright-color key, says makeup pros, is restraint.

"If a woman wants to bring color to her makeup, she can use a bright pencil or maybe one colored mascara," says Guy Lento, national director of makeup for Chanel. "The idea isn't bright purple or blue eyelids. To use those colors, soften by blending in brown or grey."

"Softer" eye color this fall easily comes from new shadow liners—mossy greens, navy, peach. Estée Lauder's Mezzotints collection focuses on sepia tints—pale peach to toned-down brown to rose clay. These new browns can be smudged on deep and dense or brushed away to leave just a shadowy impression.

The final element: a new mascara. One of the best—Lancôme Keracils in rich black, brown, or indigo blue—not only separate but lengthen and strengthen lashes. A new lash conditioner from Revlon can be used as a primer, magnifying any added mascara layer. Its special brush is designed to be particularly problem-free for contact-lens wearers—all part of the new treatment bonus in mascara. And even that contact lens can add a color charge today: Used as a "cosmetic," new lenses are not eyesight changers but merely beautiful added color—brilliant blues, greens, greys.

Like makeup, haircolor has come a long way. It's safer, faster, easier . . . answering new needs of women looking for time-saving touch-ups, enriching shine. Even more intriguing: the

P.M. dazzle you get in a flash with new wash in/wash out gel colors. Here, what's news . . .

Haircolor '87 the new instant "makeup"

What's newest about haircolor—cosmetic haircolor—for fall is the speed of it. The safety of it. Perhaps, most of all, the sheer variety of it, deepest to palest. The focus now is on individualized style: creating the tools of a personal approach—subtle base colors, shimmers—that a woman can stick with day in/day out; by night, there are myriad ways to add less-than-subtle (but totally temporary) color hits. Silk-like tones—and texture builders—are the technological bonus.

Like all things in nature, natural hair color is made up of many shadings, many tones: colors emerge as light shines through a healthy—transparent—hair cuticle to the pigment in the hair shaft. New haircoloring methods at this moment offer the possibility of shadings that are equally complex. And overall, single-process coloring has gone the way of Stone Age artifacts.

Highlights turn up in muted, warmer colors—colors with only the suggestion of amber or burgundy . . . the brown of a Siena roof or a wheat field. Stylists are giving color glosses—sheer golds, plum, coppers, tapestry colors—that are deep and long lasting . . . or they're chalking on pastel highlights by night simply for the fun of it. "Interior color" might be used for underlayers. Colorists work hair in much the same way a makeup artist today works with skin—embellishing some areas, leaving natural color elsewhere to show through, adding warmth, lightening around the face or on tips.

"Women are being more aggressive in buying color for their faces, their clothes, and their accessories," says Geri Cusenza of Sebastian International. "They're no longer afraid of it . . . and it's often small changes that make all the difference. Fall's dark clothes have prompted a run on red haircolor shades. Reds today are much calmer and can be woven strand by strand into dark or light hair."

Leland Hirsch, Clairol consultant and director of coloring at Nubest & Co., talks of "daring brights"—bright orange applied to every shade of dark hair, coming out as lights of orange or gold. (Blues and violets are being used, too, in intriguing combinations.) "Women were always fighting the red in their hair," says Hirsch. "But with new amber colors, reds are very beautiful." Another favorite technique: warming and deepening dark brown or black hair on top, keeping ends a lighter shade, "burnishing around the roots. It's a good trick for hair afflicted by summer sun."

"A blond or light-brown-haired woman," says Louis Licari, of NYC's La Coupe Salon, "has always had many options, many ways to add tone, subtract color, highlight. Today, the spotlight is on brunettes. The big message is all the shades of brown—berry to chocolate, russet to sienna."

This fall, every haircolor company is paying notice to these long-neglected brunettes—with special effects, wash in/wash out products, semipermanent colors that last through a specific number of shampoos. Some set out specifically to cover grey, others to brighten.

Vidal Sassoon Colorifics gels fall into the "here today, gone tomorrow" range. (These "instant" colors, gels, and mousses aren't supposed to cover grey—and don't.) But for a fast transformation of dulled brown hair, a woman can easily mix Chestnut Brown Mousse with Red Dazzle gel: a quick change—done at home—for an important evening.

Easy, speedy liquid or creme tints are a first choice of many experts. They include Clairol's Torrids, Roux Fanci Tone Tint by Revlon, L'Oréal's Avantage. Wella's Présentation comes in an easy-to-use tube; color that falls midway between a tint and a semipermanent. This kind of product employs chemicals to take out natural color and prepare for a new tint. For fall, warm-up tints for brunette hair include new Burgundies at Clairol, Chocolate Kiss and Pretty Beaver from Roux; everything from Burgundy Brown to Golden Brown Copper at Avantage. Seven variations of brown—from Light to Dark Burgundy—turn up at Wella. Leading salon color experts now mix brands and add natural products—coffee beans, henna, other food-color stains—all to produce a totally individual shade for a client.

Some of the best of the season's news: Color application is less and less a matter of hit-or-miss. New conditioning color gels, spray-on color mousse and wash-through colors are newly easy to control. The fall's emphasis is not only on maintaining hair health but improving it: With color, to add shine, new strength, improved texture.

HOT SHOTS: COLOR TIPS FROM A PRO

"What's 'modern' doesn't necessarily work for everyone," says Kevyn Aucoin, the makeup artist behind the star looks on these pages; at twenty-five, he's something of a makeup star himself—with a sure hand and a knack for trends. Here, Aucoin on color:

"Colorful makeup is what makes many women afraid"; applying it requires a certain confidence. Easiest to handle is a single shot of bold color—mandarin orange for lips, a bright fuchsia cheek color. "Pick a spot—either at the mouth, eyes, or cheeks. Everywhere else, makeup stays neutral. In a season of bright orange, yellows, bolts of blue, intense color has little to do with skin tone. It's a way to heighten and embellish."

Specifically: On these pages, an Aucoin blot of bright yellow at an eye is, in fact, a color suggestion. "To really wear yellow at the eye, start with a neutral brown shadow on the lid and highlight the browbone with yellow . . . or apply yellow to the lid, add black mascara."

To carry off the most intense cheek color—"a lot more than we're used to"—the key, says Aucoin, "is to fade everything else." Blush gets applied to the apple of each cheek, brushed on with a big brush in many layers for a smooth appearance. If the color gets to be too much, it can be toned down with a translucent loose powder.

Less color-adventuresome? "Browns are easy to apply, don't give a painted look." The best: cool brown-greys for light skin; warm brown-reds or oranges for black women.

Penn

Star appeal

Of all the makeup colors around this season, two winners: light-catching pink tones and, the new neutral, brown —in shades from light to deep, shimmering or matte

Opposite: Shiseido's Pale Rose lips; Pink Beige blush; Rose Lava eyes. *Above:* Estée Lauder's Sungold Bronze lips; Palest Peach eyes. Fashion details, next to last pages.

COLOR REPORT '87

free style

Focus this season—on hair's health and less controlled texture. Rather than length, volume and layering are keys to shape, style, ease

Penn

Opposite: Redken's a.a.c.t.-19 perm/color revitalizer. Clarion Rich Beige base over Sweet Peach lips. *Above:* Clairol Condition Styling Gel. Maybelline African Diamond lips. Details, next to last pages.

highlights

Now, haircolor as the new "makeup"—used to enrich, enhance, lighten or deepen by a shade or two...even change color—dramatically, temporarily—for a night, for fun!

Far left: Sebastian's Coloré Gel Tint (Golden Walnut). *Center:* Vidal Sassoon's Colorific Gels (in Desert Beige, Cool Blond). *Right:* Clairol's Pazazz color gels. For details, last pages.

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BEAUTY REPORT: '87

the ANTI-AGE war

Do anti-aging products work? Can we believe what we're told about product performance, often backed up by impressive data? As respected cosmetics scientists predict a "pharmacological era of skin care," the government has begun to ask questions, demand answers about many skin-care claims. Here, the facts: in Vogue's annual beauty report. By SHIRLEY LORD

Promises, promises—from yesterday's vanishing creams to today's preventers, repairers, age controllers, and, above all, anti-aging complexes—we've come a long, long way, baby. Or have we?

This year, the Food and Drug Administration—the government agency responsible for ensuring the foods and drugs we ingest and the topical products we apply to hair and skin are not injurious to our health—decided the claims being made today for many of our beauty products, especially anti-aging claims, have indeed come a long, long way. In fact, much too far. The agency charged that many cosmetics companies, in making anti-age claims for their products, are in fact making drug claims not cosmetic ones. What's the difference?

Under U.S. law, cosmetics are products applied to the human body for cleansing and promoting attractiveness. Drugs are intended to treat or prevent disease and/or to affect the structure or any function of the human body. In determining whether a product falls under the cosmetics or drug provision, the FDA looks at, among other things, claims made in its naming, labeling, and/or literature.

Daniel L. Michels is one man at the center of the furor, the FDA's Center for Drugs and Biologics, where he directs the Office of Compliance. He says, "Cosmetics companies have two choices to comply with the law. They can cease making claims that qualify their products as drugs or they can submit new drug applications, petitioning the agency for a recognized standard (called a monograph) for this 'anti-aging' class of product."

Claims . . . monographs . . . standards . . . drugs! With a different, more aggressive wind blowing from Washington, with more government interference almost certain, the cosmetics world is abuzz with the implications of where this is going to lead. New drug applications require years of testing and millions of dollars.

There is one question women want answered: Do the "anti-aging" products out on store counters now work and produce the results the manufacturers claim?

"The FDA has referred only to the nature of the claims being made—claims which change the product category from cosmetic to drug—not to product performance," says Harris O. Cutler, chairman of the Government Relations Committee of the Cosmetic, Toiletry, and Fragrance Association; V.P. and division counsel for Personal Care Products at Richardson-Vicks U.S.A. (which includes Oil of Olay); and, most pertinent, previously an FDA trial attorney who participated in the development of the FDA guidelines for clinical testing of new drugs. "Regardless of whether the claims are true or false, cosmetic products making drug claims are illegal per se if prior FDA approval has not been obtained before marketing."

Not surprisingly, Oil of Olay, under Mr. Cutler's guidance, has never made age-reversal claims. "A good product will take older skin and make it look and feel younger, but nothing yet has been proven to *make* it biologically younger. This, in a sense, is the crux of the whole matter."

From the days of King David (who was brought a young virgin in hopes he would absorb her vitality) to today's peripatetic times, there is nothing new in sorcerers and scientists trying to "stop the clock" and preclude the visible signs of aging.

In a recent lecture on behalf of Nivea about the importance of cleansing, Mary Ellen Brademas, M.D., chief of dermatology at St. Vincent's Hospital and Medical Center of *(Continued on page 492)*

To solve the problem of how much is enough—or too much—a new approach to treatment products: two prepared layers of cooling, cleansing materials to put on and peel off...leaving behind a firm, fresh skin surface....

Left: Respirar Skin Aerobics mask, from Revlon.

Penn

Facing our future

Whether we—and our world—thrive depends on our ability to reduce environmental hazards (such as those found in this landfill), which enter our air, water, food—our bodies, too—affecting not only our health but that of future generations.

OUR BODIES, OUR WORLD

how the environment affects health

In our efforts to be healthy and fitter, we alter our habits and attitudes; but the state of the environment has equally far-reaching—often unknown—effects on the health of our bodies. We now know more than we used to about controlling the damage. Here, the dangers, the changes: starting with people who have made a difference...

By JANICE KAPLAN

The fundamental irony of the environmental movement is that nobody is opposed to it until the changes affect us personally. We all want clean air, drinkable water, and a flourishing wilderness—but at what price? As the lines have been drawn over the years, environmentalists have become known as nay-sayers, counting their successes in what they have stopped or slowed.

Today, a new group of environmentalists—including scientists, doctors, architects—has emerged, more concerned with solutions than theories and with forming alliances with industry to effect change in our world. In the mid-'seventies, for instance, Amory Lovins, a Colorado scientist, began offering economic arguments to lower utilities' costs to help control the pollution and health dangers from power plants. Lovins proved that both public and private utilities could profit by financing people's investments in energy efficiency. His breakthrough: reshaping the arguments—so that utility companies could sell less electricity, build fewer coal, oil, and nuclear plants, but still make money. Once considered an anti-growth radical, he is now a consultant to many major companies.

Along with his wife Hunter, a lawyer, Amory has built his own energy utopia in Old Snowmass, Colorado, which uses passive solar heating, specially designed windows and lights—and *one-tenth* the electricity of a typical home. "The house is upscale because we wanted to prove to people that you don't have to give up anything to be energy efficient," says Hunter Lovins.

Twenty-five years ago, biologist Rachel Carson brought attention to the environmental movement with her book *Silent Spring*. Her theory: we can no longer upset the balances in nature or exploit the environment without damage to ourselves. Carson was attacked by industrial and chemical interests as a hysterical woman. But she made us realize that chemicals like DDT not only can destroy wildlife, they have an insidious effect on our bodies, our lives, our children.

Rachel Carson worried about the hundreds of chemicals released into the environment each year. Twenty-five years have only intensified the problem. "There are about forty thousand chemicals in use right now that we don't know much about," says Ellen Silbergeld, Ph.D., of the Environmental Defense Fund. "In addition, the Environmental Protection Agency (EPA) continues to let new chemicals on the market with inadequate evidence of how dangerous they may be or how long they will linger in the environment. Although a Toxic Substances Control Act has been on the books since 1976, the EPA chooses to make further testing of new chemicals discretionary."

Silbergeld—who realized "hugging a tree was nice, but it wasn't going to do it"—became a pioneer in the field of toxicology and was one of the first to investigate the interaction between *(Continued on page 404)*

Michael Melford/Wheeler Pictures

(Continued) chemical exposure and stress. Her discovery: even a low level of some chemicals reduces the ability to respond to stress.

"Although it's cheaper to prevent environmental problems than to cure them," says Dr. Silbergeld, "our political system is geared to the cures." One example: dioxin, a complex molecule that can accumulate in our bodies, causing a wide range of toxic effects. Dioxins aren't used for anything—they're byproducts of making other chemicals. Although the EPA is focusing on how to handle the hazardous waste, "It would be more rational to change the production process so dioxin is never generated in the first place," says Dr. Silbergeld. EDF has begun legal proceedings against the EPA concerning dioxins.

Silbergeld also spearheaded the effort to convince the government to ban lead in gasoline (the law goes into effect in 1989). When lead enters the body, it is stored in the bones. "We all have five hundred to one thousand times the burden of lead in our bones as a person living a few hundred years ago," says Dr. Silbergeld. "We transmit it intergenerationally." Why that is: however well-nourished a woman may be during pregnancy, her body draws calcium for the baby from her bones—and, with it, the lead that has accumulated there. "Lead enters the bloodstream and is transmitted to the fetus," says Dr. Silbergeld. Staying away from lead sources during pregnancy doesn't change matters. "If you've been storing lead in your body for thirty years, living in the Rocky Mountains for nine months of gestation won't help."

Lead may have toxic neurological effects on women after menopause when calcium—along with lead—leaches from bones into the bloodstream. Experts also think the lead may worsen osteoporosis.

Other environmental health concerns became obvious after the nuclear accidents at Three-Mile Island and Chernobyl. Charles Komanoff, a Harvard anti-war activist in the 'sixties, now runs Komanoff Energy Associates in Manhattan, advising governments and companies on energy economics. "In the early 'seventies, projections indicated that we'd have a thousand nuclear power plants by the year 2000. Today, we only have about one hundred, and it's unlikely that any more will be built," he says, pleased that potential dangers are being limited. The reason: interest in safety requirements made plants less economical to build than initially expected. Says Komanoff, it takes dollar signs—plus picket signs—to change the world.

If individual voices have had a major impact on protecting our environment, so have new coalitions between business and environmentalists. At Robert Redford's Institute for Resource Management in Sundance, Utah, industry and environmental leaders meet several times a year to discuss conflicts. Redford's goal: to recognize that "problems become opportunities the minute you get the right people together."

Redford organizes meetings and participates actively. Environmentalists are always surprised by his involvement—"the dilemma of being a celebrity and being taken seriously," he says. Though Redford's meetings have had an impact, he worries that we have not made environmental protection a high priority. "I am appalled at how little people in leadership positions understand about our ecosystem, how it works, how fragile it is, and how much our survival as a species depends on that intelligence."

Says environmentalist/activist Ellen Silbergeld: "I realized hugging a tree was nice, but it wasn't going to make the world a better place"

Efforts at preserving the environment have been left to public interest groups. Some have found unexpected allies. An example is the number of people now protesting a proven source of personal pollution: cigarette smoking. Alan Blum, M.D., founder and chairman of a group of concerned *(Continued on page 492)*

the genetic effect

Every day, an estimated twenty million working American men and women are exposed to chemicals that may cause infertility, miscarriage, or birth defects. In 1985, the Centers for Disease Control (CDC) in Atlanta, GA, called human reproductive failure one of the ten most prevalent work-related diseases.

Infertility is widespread, with one in every six American couples now said to be unable to conceive. Of the sixteen major birth defects monitored by the CDC—including heart, limb, and brain deformities—seven have increased since 1970 (perhaps, in part, owing to better reporting) at rates ranging from 20 to 300 percent.

Toxins can affect human reproduction in numerous ways. Some chemicals alter menstrual cycles or destroy sex drive. Teratogens are substances that can deform the fetus. For example, daughters of women who took DES during pregnancy may have malformed cervices and sometimes develop cervical cancer. Gametotoxins, such as lead, are agents that decrease or damage sperm or ova, reducing fertility. Mutagens, such as X-rays, may alter genes passed along to future generations, sometimes resulting in birth defects or cancer.

Scores of over-the-counter and prescription drugs such as aspirin, diazepam (Valium), and massive doses of vitamin A are known to cause birth defects in offspring of

(Continued on page 489)

FOOD WARS: DIET AND IRRADIATION

A controversial new food-preservation technology zaps food with radiation—and may pose a health threat

By MAURA MOYNIHAN

On April 26, 1986, when the nuclear power plant at Chernobyl exploded, contaminating agriculture all over Europe with radioactive fallout, the news was filled with images of Italian, Polish, and Swedish farmers destroying their harvests of fruits and vegetables. Consumers were told to stay away from all dairy products. We heard the names of radioactive isotopes that were making their way into the food chain: cesium-137, iodine-131, cesium-134, and more. It was the first time that many gave any thought to the effects of radiation on food and, consequently, on human health.

Yet the FDA's approval of a controversial food preservation technology known as food irradiation—whereby food is exposed to radioactive isotopes to prolong shelf life—should keep food safety on our minds. Advocates believe irradiation to be a safer and more efficient way to preserve food than chemical additives; they also believe it will be a productive application of nuclear technology, one that could combat world hunger. But critics argue that the treatment is too expensive and too dangerous, that it will release more carcinogens into the food chain.

When food is irradiated, it is loaded onto a conveyor belt and passed through a radiation "cell," where it is showered with beams of ionizing radiation produced by the highly radioactive isotopes cobalt-60 or cesium-137, a nuclear-waste product. The radiation can inhibit ripening and kill certain bacteria and molds that induce spoilage, so food looks and tastes fresh for up to several weeks. The process does not make food radioactive and in most cases does not change the food's color or texture.

Although some studies of food irradiation show it to have no adverse effects, a significant number of scientific reports attest to irradiated foods' ability to produce genetic damage. One study, for example, published in *The American Journal of Clinical Nutrition* in 1975, showed that malnourished Indian children who were fed freshly irradiated wheat developed chromosomal abnormalities related to leukemia.

Irradiation, according to some scientists, may also deplete food's vitamin content. And, in fact, it may not liberate us from the dangers of chemical preservatives, since certain bacteria, like botulinus and trichinae, can be highly resistant to irradiation.

Of greatest concern to many scientists, however, are the radiolytic products that appear in food after exposure to radiation, some of which may cause genetic damage. George Tritsch, Ph.D., a cancer research scientist at Roswell Park Memorial Hospital, in Buffalo, New York, says that some radiolytic compounds can cause problems when ingested: for example, foods high in unsaturated fats, when irradiated, form large molecules that cannot be degraded by the body, can partially obstruct blood vessels, and increase blood pressure. The FDA is sanguine, however: Clyde Takeguchi, Ph.D., a consumer-safety officer at the agency, says, "The radiolytic compounds we are aware of have not been shown to be carcinogenic; and even if others do turn out to be carcinogenic, the number of them in irradiated food is so low as to make that food indistinguishable from any other." But Tritsch warns, "It takes only one carcinogenic insult to the organism to produce a malignant tumor one or two decades later."

The idea of preserving food with ionizing radiation was first actively researched by the Army during World War II, but the technology was not fully developed until the late 1950s. Although the FDA approved irradiation of wheat and potatoes in 1963, few food producers chose to make use of the technique. In the early 'sixties, the U.S. Department of Agriculture, considering methods of post-harvest pest control, rejected full-scale irradiation of food in favor of chemical fumigants, which at the time were cheaper and more effective. Then many pesticides and fumigants *(Continued on page 487)*

the additives debate

By JUDITH SCHMID

Imagine eating a balanced meal: a small portion of chicken, steamed carrots, a baked potato; a few grapes, some apple slices, and yogurt for dessert. Eating this meal, you feel confident you're doing your body a favor.

But consider each food: The poultry may contain drug residues, the fruits and vegetables may be contaminated by pesticides, yogurt may expose you to aflatoxin, a naturally occurring carcinogen. And the apple may have been treated with Alar, a recently recognized carcinogen used to maintain fruit's color.

The question is: Do additives and residues pose a serious health threat? The answer is controversial.

According to the U.S. Department of Agriculture, the most pressing food-related health issue is contamination of food by disease-causing bacteria. Consumption of tainted meat that has been undercooked or carelessly handled causes millions of infections each year. (Recent studies show that recurrent bacterial infections from food poisoning may damage blood vessels, possibly contributing to cardiovascular disease.)

But what worries experts more: do chemical residues in our food increase cancer risk? "It has been argued that each of the chemicals under attack presents only a small cancer risk. But if you are regularly exposed to dozens of these carcinogens, you may significantly increase your risk," says Karim Ahmed, Ph.D., research director, Natural Resources Defense Council, NYC, a nonprofit environment watchdog group.

"Excluding lung cancer, total cancer incidence has changed little over the past few decades. To my knowledge, there is no evidence linking net increases in cancer to food contaminants or additives," says John C. Bailar, M.D., Ph.D., Harvard School of Public Health.

Some changes in disease patterns suggest *(Continued on page 486)*

curing the world

We're surrounded by chemicals—some of them toxic—and they enter our systems, no matter what we do. Here, an up-to-the-minute report: our environment, our health

By MELVA WEBER

As medical knowledge expands, we are learning the vast influence of environment on health. While traditionally we have cured human illness by treating the body, it's increasingly clear that many serious threats to health and life can be treated only by curing our environment.

Noxious matter in the air, including cigarette smoke, can irritate or destroy lungs. Sunlight—essential for well-being—can cause sunburn—or a fatal cancer. Some forms of life—e.g., bacteria, viruses—attack the body directly; sensitivities to natural substances we touch, breathe, or ingest can produce skin rashes, hives, wheezing, or sneezing. Some minerals make blood and bones strong; others can malign the body. Even intense heat and cold stress the body's defenses; and man's modifications of nature can be toxic as well. Emerging as serious long-range threats to life and health are varieties of radiation, some created by technological advances and others by the natural evolution of the sun and the earth.

The National Cancer Institute estimates that 80 percent of cancer deaths are linked to environmental factors—e.g., smoking, diet, alcohol use, sun exposure.

POLLUTED AIR: WORSE INDOORS

The ailments of indoor environments—homes, schools, workplaces, high-rise apartments, and offices—were a long time getting diagnosed. Who was to suspect that those headaches, irritated eyes, sinus congestion, sore throats, dizziness, and nausea were caused by air pollution—and often in carefully sealed systems protected from outside smog and dirty air?

Concentrations of many pollutants, scientists have found, can be many times higher indoors—where we spend 80 to 90 percent of our time—than outdoors. Controls of outdoor polution, critically important for protection against environmental destruction, have little effect on most indoor pollution problems.

As indoor air problems began to be identified, some of their health risks were found to be serious: Legionnaire's disease, asbestosis, cancer. Contributing to the health threats: faulty ventilation, building materials and furnishings, combustion appliances.

At present, says the government's Environmental Protection Agency (EPA), the indoor air pollutants of primary concern are: tobacco smoke, radon, asbestos, formaldehyde and other volatile organic compounds; biological pollutants, including bacteria, viruses, and molds. In homes, additional indoor air pollutants include nitrogen dioxide and carbon monoxide. Cleaning agents and some personal-care products, overused or improperly used, also can lead to illness.

The EPA carries out regulatory actions related to indoor air quality. Formaldehyde-emitting construction materials are now restricted in mobile homes by the Department of Housing and Urban Development, and further regulatory actions are being considered. But according to the American Lung Association, after almost two decades of the Clean Air Act, air quality standards have been established for only six major pollutants, and the rate of progress for cleaning up some pollutants has slowed. Some toxic emissions have actually increased.

According to the American Heart Association: smoking is the big single factor in three hundred fifty thousand premature deaths related to heart disease in Americans each year; first among the three major heart risks we can control to some extent (high blood pressure and high blood cholesterol are the other two).

Three hundred thousand premature deaths in the U.S. occur from smoking-related lung *(Continued on page 490)*

IS OUR DRINKING WATER SAFE?

The news is that all drinking water in the United States today contains some toxic chemical residues. The Environmental Protection Agency (EPA) claims that only 20 percent of the water supply contains amounts that are unsafe; but studies indicate that exposure over many years—to even trace amounts of certain chemicals in water—may increase the risk of cancer, birth defects, and diseases of the heart and nervous system. Here, what you should know . . .

- Depending on where you live, water is drawn from underground sources (groundwater) or from surface water supplied by reservoirs, rivers, or lakes. Groundwater, once thought to be a permanent source of safe drinking water, has been gradually infiltrated not only by toxic chemicals but by naturally occurring contaminants such as radon.

Surface water contamination varies. The worst occurs in rivers or lakes used by industry. The best drinking water, say experts, is found in government-protected reservoirs, such as those that supply drinking water to New York City.

- One major source of contamination is *runoff* (the washing of chemicals into the water supply from above ground). Farm areas suffer from fertilizer, herbicide, pesticide runoff; in and near cities, the worst problem is industrial chemicals. A second major contamination source is seepage from buried waste. Sanitary landfills containing illegally dumped chemicals as well as legal hazardous waste sites are scattered across the nation.
- Nearly forty million Americans have drinking water that contains unacceptably high lead levels. Most lead enters the water from pipes soldered with lead joints. To eliminate lead, the water supply needs to be treated to make it less corrosive and/or pipes must be replaced.
- Toxic chemicals may be produced during water processing. Chlorine, for example, used by most water suppliers to kill *(Continued on page 489)*

Jeffrey D. Smith/ Woodfin Camp & Associates

View to a kill
Environmental disaster at Alcyon Lake in New Jersey, where toxic waste contaminated the water. The consequence: the lake is now off-limits for boating, fishing, swimming, even jogging around its shores.

Left: The modern attitude of day at Saint Laurent. Illustrated—beautifully—by Cindy Crawford (whom you'll see on all eight pages).

Hair, all pages, Frederic Fekkai for Jacques Dessanges. Makeup, these four pages, Paul Seaman. The real-life colors, *left*, from YSL Beauté. Details, last pages.

COUTURE: FANTASY OR FASHION?

PARIS contrasts

The contrast at the couture is indicative of a greater contrast in fashion today. On one side, fantasy, extravagance, costume-like dressing up. The other side: fashion that attempts to answer needs—day to dinner—and does it differently. Setting it apart: its ultra-simplicity of style, its purity and striking minimalism.

Reflected in this thinking: the attraction of something totally—perfectly—understated along with the desire for something obviously splendid. But it isn't a question of one *or* the other—there's often room in a woman's life for both. On these eight pages, a look at both . . . symbolized by two designers with distinctive fashion sensibilities: Yves Saint Laurent and Christian Lacroix.

Wayne Maser

MINIMAL,
UNDERSTATED,
THE MODERN
WORLD OF...

SAINT LAURENT

Meeting a certain challenge—providing the kinds of "real" clothes women look for day to day: Saint Laurent. Memorable this season: the strength of his day and dinner dressing—its minimalism and purity, its streamlined quality

The classic—perfect—
Saint Laurent daytime suit,
right, in black wool.
A longer, slightly slouchier
one-button jacket.
Short wrap skirt. The
modernity heightened by its
sleek turtleneck top (a day
constant)....And his
way with dinner dressing, *left*:
totally simple, totally
seductive—the wrap dress
in black silk satin, beautifully
bared at the neckline
(another YSL strong point).
Details, last pages this issue.

Wayne Maser

ALLURING,

ORNAMENTAL,

THE FANCIFUL

WORLD OF...

LACROIX

If ever great expectations were satisfied, it was in this premiere couture collection of Christian Lacroix. With dazzling craftsmanship and style, he presented a collection anchored by the traditions of his native Arles. Its strength: not in a particular "fashion," but in an attitude. Lacroix has easily changed the sensibility of things

Symbolic: this small-fitting, gaucho-inspired brown wool jacket with its vivid jet-black passementerie embroidery . . . rose-pink shirt collar . . . and the widest-brim black velvet hat. Makeup, these four pages, Marc Schaeffer. Details, last pages.

Wayne Maser

THE FANCIFUL WORLD OF... LACROIX

Key Lacroix themes. . . *This page,* the very small, very shaped jacket —toreador in feeling —in black velvet with gold Camargue embroidery. . . . The signature fichu neckline, *opposite*— here in orange satin, with a dress of black and white lace, striped satin overskirt. Details, last pages.

Wayne Maser

WINTER...IN A

different

LIGHT

And, on these twelve pages, County Kerry, where in minutes the landscape changes from grey mist to breathtaking color...and you see Ireland in a different light. It's the perfect background for a very rugged, very racy new take on cold-weather dressing...

Dressing that changes character by color...in the clothes themselves or the underpinnings or accessories...The ultimate in rugged-climate dressing: this beautifully shaded natural Russian lynx coat with the season's duffel influence, roomier scale. By Valentino for Alixandre.
Saks Jandel, Chevy Chase MD, Washington DC; Robert Mann Furs, Southfield MI; N.H. Rosenthal Furs, Chicago; Amen Wardy, Newport Beach CA; I. Magnin. The mountains, lakes, and farmlands on these pages: around Dingle Bay (a few hours' drive from where Aer Lingus sets down at Shannon Airport). Hair, Bob Recine; makeup, Robert Snow for Bumble & Bumble. For details, more stores, see last pages.

Twice the warmth, the color, the dash when the wind blows, *opposite*. Two Issey Miyake coats: bravura orange nylon lined in olive fleece over a grey quilted coat. Orange coat, about $985. Bergdorf Goodman; Alan Bilzerian, Boston and Worcester MA; Toby Lerner, Philadelphia and Ardmore PA; Romanoff Boutiques, Coconut Grove FL; Clubissimo, Ontario and Quebec, Canada....To spice the most classic, the best of Fair Isle sweaters, *this page:* a small stroke of color at the neck and sleeves via the green T-shirt underneath. Roughwear by Ralph Lauren. Sweater, about $198. Polo/Ralph Lauren, NYC, Pittsburgh PA, Chicago, Birmingham MI. For details, see next to last pages.

THE WIND-CHILL FACTOR

For braving the elements: a big-scaled coat in fur or leather, in color . . . in green! Fendi's long, narrow-falling fitch coat, op*posite*, in a dyed-green color that completely transforms its markings. Bergdorf Goodman; I. Magnin. To order at Neiman-Marcus. . . . Heightening the raciness, the offbeat appeal of Issey Miyake's leather coat, *this page*: its deep green. For added color: the coat reverses to a zip-out mustard-yellow lining (also reversible); it's worn over chrome-yellow jogging pants. Coat at Bergdorf Goodman; Knit Wit, Philadelphia; Ultimo Ltd., Chicago; Neiman-Marcus; Maxfield, Los Angeles. Details, last pages.

WEATHER OR NOT...

Eddy Kohli

On any cold day, in any cold place, the appeal of a duffel: cozy, hooded, easygoing. Here, two knockout, round-the-clock versions in new-color fun. This page: Dyed a golden vicuna color, a coat of patterned Norwegian fox by Anne Klein II for Michael Forrest. Macy's, New York. Macy's, New Jersey; Carl W. Herrmann Furs, Pittsburgh PA; Gaylan Furs, Ardmore PA; Dittrich Furs, Detroit and Bloomfield Hills MI; I. Magnin. . . . And, dyed brilliant saffron, opposite, the silkiest Canadian sheared beaver by Yves Saint Laurent for Alixandre; a matching leather skirt. Diutshfurs, Boston; Saks Jandel, Chevy Chase MD, Washington DC; Robert Mann Furs, Southfield MI; N.H. Rosenthal Furs, Chicago; Leppert Roos, St. Louis MO; I. Magnin. Details, stores, see last pages.

FUR...IN A NEW LIGHT

Eddy Kohli

COLLECTIONS

Duffels keep coming on strong. Gucci's gutsy wool, *this page*, has a take-on-anything look, horn-and-suede toggles, a detachable hood. About $850. Gucci, NYC, Chicago, San Francisco. . . . Another strength of the season: shearling. This time, a classic casual jacket by Louis Féraud, *opposite*, in a warm sand color with the counterpoint of a bold pattern/texture mix underneath. Jacket at Nora Zandré, New Canaan and Orange CT; Topps of Omaha, Nebraska. Details, stores, last pages.

BUILT-IN STRENGTHS

Eddy Kohli

People are talking about...

RUBBER SOUL... People may not be wearing condoms, but they are buying them. At better hotels, condoms are included in bathroom welcome packages; and American Retro, a store in London's tony West End, sells a product called "Safefax," a condom holder designed to insert in your Filofax. The price tag: $30. Not only did sex use to be safer, it was a whole lot cheaper.... If a loaf of bread costs more than a dollar, if a little bungalow in Santa Monica costs three-quarters of a million dollars, if a dozen roses cost $70 (no vase)—why do they keep saying we're not in an inflationary period?... Tip O'Neill predicted that Oliver North would be history by October; William F. Buckley suggested he run for Senator; a T-shirt reads "OLLIE FOR PRESIDENT." But perhaps the best idea came from *Adweek*, which recognized North's "endorser potential." Can't you see him exhorting Honda drivers to "do the right thing" and buy American?...

ARTISTS AND HEELS... In NYC's SoHo, art is treated like fashion, and fashion is accorded the reverence once reserved for art. At Diego Della Valle, they put shoes on a pedestal.... Ken Brown, Lynda Barry, Matt Groening, Roz Chast—they're all part of cartooning's new wave. Chast, thirty-two, is already the grande dame of the group, which shares a tendency to think as much like writers as artists. Her new book, *Mondo Boxo*, is out this month.... Is the latest requirement for a politician's wife that she be a reformed addict? Why else did the Dukakis press organization make so much of wife Kitty's mild addiction to speed?... While addiction is the disease model of the moment, the publishing trend of the year is books on recovery. The hot title, *Twenty-Four Hours a Day*, a book of meditations that's very popular with the A.A. crowd, has already sold five million copies.... Is there such a thing as too much therapy? The latest verbal karate chop, "Why are you telling *me* this?" sounds like something people learn in a group....

BEER CANS ON THE MOON... "Peculiar travel suggestions," Kurt Vonnegut wrote, "are dancing lessons from God." What would he—or He, for that matter—say about a San Francisco travel agent who's packaging tours to Vietnam, from Haiphong, site of the Christmas bombings, to the Mekong Delta, for $1,900 per person, double. ...Or how about the Holiday Inn in Lhasa, Tibet? No magic fingers, but oxygen in every room.... An American entrepreneur recently came up with a perfume for dogs, but the ever-practical Japanese have gone after the bottom line with a dog and cat deodorant. Come to think of it, what the little darlings need is a decent mouthwash....

ALL WE NEED IS LOVE... The romantic comedies of the 'thirties make it seem as if the rich have all the fun, but the romantic comedies of the 'eighties—*Desperately Seeking Susan*, *Nadine*, *Raising Arizona*, *Who's That Girl*—do just the opposite. I get a kick out of youse.... Kelly McGillis and Jodie Foster just finished making a film, *Reckless Endangerment*, about a high-powered attorney and a rape victim who become intrigued with each other, à la Debra Winger and Theresa Russell in *Black Widow*. Who says there aren't any interesting female relationships in film?... Dennis Quaid, who steams it up with Ellen Barkin in *The Big Easy*, has a grin to rival that of Tom Cruise and a vulnerability—to pleasure as well as pain—that makes him wonderfully real.... Check out Chris Isaak—part Elvis, part Roy Orbison, with a dollop of The Doors; then check out the reissued *Sun Sessions* and hear why Elvis is still the King....

SHIKSAHOOD IS POWERFUL... Candy Bergen, who made her film debut in 1966 as a blue-stockinged Sapphic in *The Group*, is actually much better as a comedian than an ice goddess. Remember her singing, way off-key, with Burt Reynolds in *Starting Over*? Or opposite Jackie Bisset in *Rich and Famous*? Now she brings a funny self-consciousness to her role as Sydney Biddle Barrows, the notorious Mayflower Madam, in the TV version of Barrows' best-selling book (see page 114). In this era of WASP worship, it's amusing to see Bergen/Barrows compromise her cool, while defending her scruples, in the face of a fast buck... *Right,* another view of Bergen—photographed in Paris by Helmut Newton, connoisseur of goddesses high and low, whose book, *Portraits*, is being published by Pantheon this month.... —TRACY YOUNG

Georgia O'Keeffe's genius was for making something sensual out of purity: lushness laid bare. And the simplicity of her everyday life was an equally artful creation—as Barbara Rose remembers on the next pages.

Pure color, pure feeling—"Oriental Poppies," 1928

THE SELF, THE STYLE, THE ART

of georgia o'keeffe

The first time I saw her, twenty years ago, she was alone, dressed in a bleached white kimono-style dress modestly fastened with the silver pin in the shape of her initials her friend, sculptor Alexander Calder, had made for her, a trademark she wore constantly. She was standing next to an immaculate white Mercedes-Benz, one of the few luxuries she permitted herself; she preferred nothing to less than the best.

She drove me back from Taos to her legendary adobe home in the badlands of Abiquiu. I was there because she had read my book on American art, and liking what I had written, she had invited me to visit her. When I received her letter, I was stunned. The myth was that she had retired from the world and was living in monastic seclusion in a remote New Mexico sanctuary. Nothing, of course, was farther from the truth. I soon found out that Miss O'Keeffe, as she wished to be called, had an enormous library; subscriptions to innumerable periodicals, including the art magazines; a lively international correspondence; and an irrepressible curiosity about what was going on in the world. Indeed, I recall on a subsequent trip she suggested we visit a young actor and filmmaker she referred to as "Dennis Popper." She was amused by eccentric people and she'd taken a liking to this young man, who had recently bought her friend Mabel Dodge Luhan's house in Taos. I corrected her about pronouncing Dennis Hop-

Opposite top, and above: the Alfred Stieglitz Collection. The National Gallery of Art, Washington, DC.

per's name, but, having the laugh on me, she persisted in saying it her way. She was by that time accustomed to having everything her way. She had won her battle with life by dominating every detail of it as totally as she eliminated accidents and chance from her painting.

For Georgia O'Keeffe, a lifelong admirer of the refinements of Far Eastern ancient civilizations, art and life were truly one. There was spontaneity in her actions, but it was the spontaneity of those Japanese masters who have practiced so long to gain their mastery of the brush that they appear to have it intuitively, without effort. She was very funny, but her wit was dry like the paradoxical humor of Zen. (How would she like to come back to life, she was once asked. "As a blond soprano," she quipped.) When she told me how much she liked the avant-garde composer John Cage ("He's lively," she said; she enjoyed his company), I was not surprised. The ordinary details of life interested them both—and he shared her pleasure in botany and in finding wild foods you'd never come across in a supermarket. The Trappist monk and poet Thomas Merton was another friend; like her, he was intense and drawn to Buddhist thought; she cared less for Alan Watts, who had popularized Buddhist teachings.

Today, Georgia O'Keeffe, who was born one hundred years ago on November 15 (two weeks after her latest retrospective opens at the National Gallery of Art in Washington, DC, on November 1), remains as much a mystery and a myth as she was

Opposite top, and above: Georgia O'Keeffe, around 1920, photographed by Alfred Stieglitz—he made her face, hands, and body into the icons of his private religion. Opposite, below: Her painting "Black Iris II," 1936, from "Georgia O'Keeffe: One Hundred Flowers" (Knopf)

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when she was alive, controlling everything that was published about her work and, wherever possible, what was written about herself. The making of that myth was one of O'Keeffe's greatest creations. She did it, not necessarily consciously, the same way Andy Warhol became larger than life: by imitating the image-making that creates stars. She managed to project an aura as tantalizing and enigmatic as that of Greta Garbo. Like Garbo, she proclaimed she wanted to be alone; but outside of the first time I saw her, I never observed her without people around.

The other ingredient in stardom besides mystery—you continue being curious about someone who refuses to be known—is stylization. Because of her attraction to the artifice of Japanese culture, O'Keeffe understood early on what Marlene Dietrich learned only gradually: that a star is an image created through objectively stylizing the self into an instantly recognizable set of unalterable attitudes, postures, expressions, costumes, etc. Austerely beautiful, she kept her hair long and natural, though she often wore it pinned up; even after *(Continued on page 482)*

Pages 430-431: University Art Museum of Minnesota, General Budget Fund Purchase. Page 432, bottom: Private Collection. Both reproduced from *Georgia O'Keeffe: One Hundred Flowers*, published by Alfred A. Knopf in association with Callaway Editions.

Americans like
their movie
goddesses
larger-than-life,
and Liz Taylor,
ever since she
was twelve years
old, has obliged.
"Let's face it,"
she says, "I was
a freak." Today,
however, the
star of our tabloid
fantasies is back—
in a daring new
role—activist
in the fight
against AIDS,
sober alcoholic,
entrepreneur,
author, single
woman, and
a radiant beauty,
even more so
at fifty-five than
ever before.
The question is,
are we ready
for Liz Taylor,
feminist heroine?

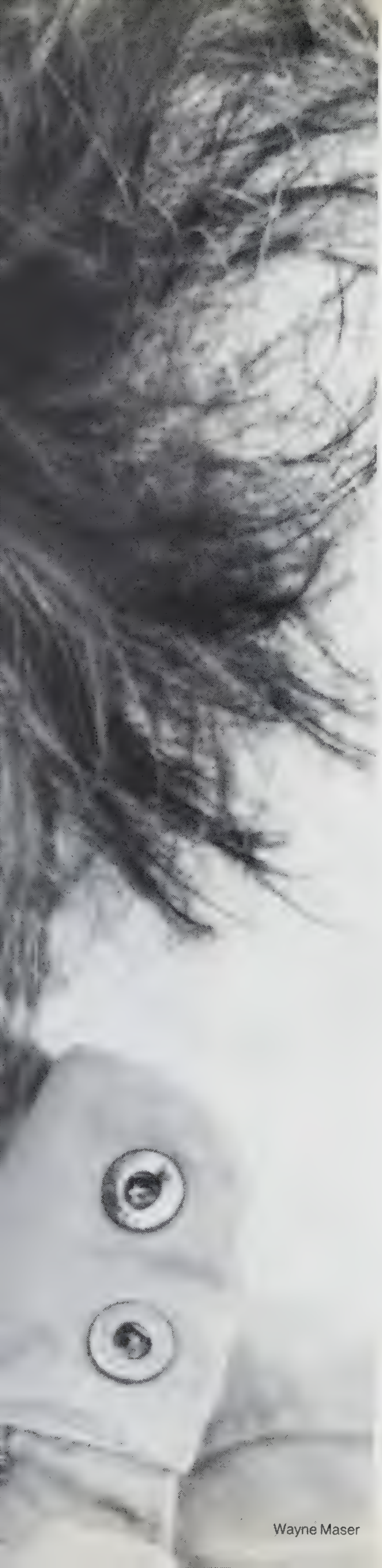
ELIZABETH TAYLOR: ACT II

Wayne Maser

ELIZABETH TAYLOR: ACT II

Wayne Maser

ELIZABETH TAYLOR: ACT II



Wayne Maser

ELIZABETH TAYLOR: ACT II

BY ANNE TAYLOR FLEMING

Elizabeth Taylor is amused at the new perception of herself as a heroine. Not unflattered, she says, but amused. Once dismissed as a caricature of the grande dame lurching self-destructively from man to man and movie to movie, she is now luminously rejuvenated, respected for her openness about her private fight to be sober and slim, and her public commitment to the fight against AIDS. Taylor's transformation has been dramatic and hard-won; along the way, she has made rooters of us all. She has the uncanny knack to make us forgive her appetites, her flagrancies—almost grudgingly admire them because they're so big, so broad, and because they remind us that, icon or not, her life is no less messy than the rest of ours. And when she feels good, as she does now, we feel good, charmed by her survival and by the palpable, almost girlish enthusiasm she evidences at being in one piece and back on top. Here is no victim, no dupe of men, no tragic heroine à la Marilyn Monroe; here is a vital, sometimes bawdy woman who talks about herself with a self-deprecating candor and humor.

"You bitch," she says to me, violet eyes flashing amusedly when I tell her I've spent half the previous night reading Kitty Kelley's tell-all book about her. "You absolute bitch."

She's smiling and she looks terrific—fiercely tan but seemingly unlined—though she emphatically denies she's had any cosmetic surgery, no face lifts, nothing. "Absolutely not," she says when asked. "In losing all my weight [something like sixty pounds since she quit drinking in 1984], I lost the fat and bloat that hadn't exactly helped my features, either in my face or body. Exercise helped tremendously. You'll be able to read all about my transformation in my book, *Elizabeth Takes Off: On Weight Gain, Weight Loss, Self-Image and Self-Esteem*, which will be published early next year." (Taylor also has a new perfume, "Elizabeth Taylor's Passion.")

We're sitting in the living room of her home, which curls around an outdoor pool in the expensive foothills of Bel Air. There are lovely French Impressionist paintings on the wall and, in a nearby room, discreetly framed family photographs on the tables, including some of her six ex-husbands, about whom she doesn't wish to talk. I've been forewarned. This is the new role, the new incarnation; this is Elizabeth Taylor sober and solo.

"This is the longest I've been single in my adult life," she says, "but I'm not looking to get married. That's a difference; I always needed a man in my life. Now, I enjoy the time alone, the quiet moments. I enjoy being introspective. This is a growing stage for me. I'm learning to leave myself open and be receptive to new things. I think I have an inner peace which is evolving. I'm very happy right now. I'm sort of beginning to grow up."

Part of that growing up is her outspokenness about AIDS and her involvement with AmFAR, the American Foundation for AIDS Research, for which she is national *(Continued on page 482)*

Anne Taylor Fleming *is a writer who lives in Los Angeles.*

These eight pages: Hair by José Iber; makeup by Francesca Tolot for Cloutier. Details, last pages. House of Mr. and Mrs. Norman J. Ackerberg by architect, Richard Meier.

infidelity

italian (and russian) style

Marcello Mastroianni and Silvana Mangano star in a Russian director's film of love, cowardice, and emotional extravagance

Just last month, the New York Film Festival awarded its opening-night spot to a remarkable new movie, *Dark Eyes*, a magical, enchanting fable about the absurdity of fate and the consequences of cowardice. Marcello Mastroianni, who won the Best Actor award at the Cannes Film Festival for his performance, stars as the childish, charming Romano. His wife, Elisa, is played by Silvana Mangano, the legendary beauty and actress, returning to the screen after a twelve-year absence (she did do a cameo in *Dune*, in 1984, as a favor to its producer, her daughter Rafaella de Laurentiis).

Mastroianni was really the catalyst that precipitated this movie. He pestered Nikita Mikhalkov, the brother of filmmaker Andrei Konchalovsky and director of a number of Soviet films with literary themes, to develop a project with him. After a meeting in Moscow, in which they settled on Chekhov's short stories for inspiration, the stage was set.

Mangano agreed to participate after friends intervened: Suso Cecchi d' Amico, the author of many scripts for Visconti, Antonioni, and De Sica (and the mother of *Dark Eyes*'s producer, Silvia d'Amico Bendico); and François Marie Banier, the French writer and photographer (who shot the pictures accompanying this article on the set of the film), finally managed *(Continued on page 496)*

The sculptor Silvana Mangano (left) relaxes on the steps of Rome, the ancient seat of Romulus, played by the world's greatest leading man, Marcello Mastroianni (right). Here, shots from a scene in which Romano returns to Italy only to find that his wife has lost her fortune, liberated, they can rediscover each other.

peter brook makes believers of us all

With the innocent magic of the circus, the manic energy of street theater, and the metaphysical heft of religious ritual, Peter Brook's Mahabharata is enough to make you believe in the theater

By Andrew Harvey

I first began to read the *Mahabharata*, the great epic of India, in Benares. About seven times longer than the *Iliad* and the *Odyssey* combined, it was written, or compiled, between 400 B.C. and A.D. 200, and is the immensely elaborate saga of the flourishing and decay of a family—the Pandavas—and of their world. I relived the war between the Pandava and Kaurava brothers to the sound of *sadhus* chanting and bicycle bells. The crumbling hotel in which I was staying overlooked the shop of an astrologer. He was an ancient, bone-thin Brahmin with long white hair like the old Liszt's.

One day when I was sitting with the old man, he saw that I was reading the *Mahabharata*. He jumped up excitedly and started stalking round the room. "Now you will really understand India," he said. "Now you will really understand the world. Everything is in this book. We have a saying in Sanskrit: 'Anything that is not in the *Mahabharata* does not exist.' " In the days that followed he took me over passages from the epic, reading them out in Sanskrit in a priestly monotone, then translating them into an often hilarious English ("The nipples of the Goddess were mightily obsessed"). Sometimes, in the middle of a speech or description, he would stop, close his eyes, sigh, and launch into a long, rambling, illumined monologue on wisdom or the future of man or the mysteries of Mrs. Gandhi, mixing up days, times, names, with true Indian gusto. The *Mahabharata* was more than a marvelous poem to him—it was the source and occasion of life.

It was with apprehension that I went last year to see Peter Brook's version of the *Mahabharata*, then playing at the Bouffes du Nord, the small ex–music hall on the outskirts of Paris that Brook and his company have made their home. (The three-play spectacular opened last month in Los Angeles at the Raleigh Studios and moves this month to New York City, at the Brooklyn Academy of Music.) I believe Brook to be the bravest and most imaginative modern director, a man whose vision of the power of the theater—as I had experienced it in *A Midsummer Night's Dream, The Ik, Carmen, Conference of the Birds*—transcends any other I know. But could even Brook, sage and magus though he is, conjure from hardened Western eyes that look I had seen in the old astrologer's eyes in Benares, at once childlike and shrewd, skeptical and visionary? Could the Indian gods walk French boards and not be embarrassing or, worse, a kind of sophisticated joke?

In retrospect, my fears seem ungenerous. Brook has done more than triumph in his amazing version of the *Mahabharata*; he has summed up and gone beyond all his previous enterprises and permanently renewed the language of the theater. It took Brook, his excellent collaborator Jean-Claude Carrière, and his group of international actors eleven years to arrive at the vision behind these three linked plays—eleven years of discussions, improvisations, long communal travels in India, eleven years of talking to experts both Western and Eastern, of collecting music and musical instruments from many different cultures, of what one of his actors has called "a long traveling into the dark." Not a moment was wasted.

Brook's version of the *Mahabharata* has all the magic of the circus, all the brilliant energy of *(Continued on page 484)*

Andrew Harvey *is the author of "Burning Houses."*

Peter Brook (top left), always a source of the astonishing, brings to New York City his nine-hour version of an ancient epic of India, the "Mahabharata." Originally staged in Paris—where these photographs were taken—the drama unravels as a story dictated to the elephant-headed Hindu god of literature (bottom left) by the hermit Vyasha: His "Great Poem of the World" is the saga of two warring families, whose young men are seen training in the arts of combat (top right, lower right). In the center, Krishna controlling life and death. The question, Brook says, is: "How to find one's way in an age of destruction?"

Gilles Abegg/Sygma

Franco Fontana

A charmed life

The story of
the Frescobaldi
is the story of Tuscany,
from their ancestral
vineyards to their
seventeenth-century
Florentine palazzo

By G.Y. DRYANSKY

Living with history comes naturally to the Frescobaldis, who have been Florentines for about as long as there has been a Florence. Making history livable for a gregarious modern family was, all the same, a challenge for Vittorio Marchese Frescobaldi and his wife, Bona, when they moved from a villa set in their ancestral vineyards outside town to an old apartment in the Palazzo Frescobaldi.

"We were country bumpkins who became city slickers," Bona Frescobaldi jokes about the move. Bumpkins or slickers, of course, they were not. With eight large country estates in Tuscany as well as the palazzo in Florence, the Frescobaldi have been eminently "frequentable" for nearly a millennium, a fact recently recognized by Prince Charles of England. His presence, without his wife, in the home of Bona and her daughter, Fiametta—two beautiful women—set the press atwitter even though he and his niece, Lady Sarah Armstrong-Jones, were lodged with royal distance, having a whole wing of Palazzo Frescobaldi to themselves. *(Continued on page 449)*

Fiametta Frescobaldi, left, personifies the Florentine spirit: She is an aficionado of history, Puccini, Verdi, and, of course, good wine. Every Sunday, she and her family drive to their vineyards at Nipozzano, right, after which a Frescobaldi wine was named. This is a place for friends and informal country lunches: polenta, veal, sausages, white beans fragrant with sage.

Oberto Gili

Oberto Gili

A charmed life

(Continued from page 447) The Palazzo Frescobaldi is a seventeenth-century town house on the south side of the Arno, in a neighborhood that was once a village belonging to the family. Lamberto Frescobaldi built the Santa Trinità bridge in the thirteenth century and joined his village with the rest of the metropolis. Two hundred years later, the Frescobaldi donated the land on which the Church of Santa Spirito was created after a design by Brunelleschi. In recognition, the Frescobaldi coat of arms adorns the church windows, and one of the windows of the palazzo opens directly into the church, so the family can go to Mass and stay home at the same time.

An important alteration of the palazzo occurred in the nineteenth century when Giuseppe Poggi, the urban planner who changed Florence considerably, divided the enormous Frescobaldi house into huge apartments. Vittorio inherited one of these—a two-story, ten-thousand-square-foot flat.

For Bona, becoming a "city slicker" meant an end to being, essentially, an upscale suburban housewife. Out at the Villa Camperitti, amid seventy-five hundred acres of vineyards and olive groves, the Marchesa hadn't quite lived a life of bucolic retreat. She spent a lot of time driving her children into and out of town, to and from school. Once installed in the city, she was able to concentrate on helping with the family wine business, looking after her own inherited fortune (she is of the Marchi family of industrialists), and creating a *casa aperta*—a salon for local friends and guests passing through Florence. She wanted a household suitable for contemporary hospitality, a place where you could give a formal dinner, but also where, as she puts it, "You could just slice salami at any time of the day."

The Marchese's grandmother gave no thought to slicing salami. It is not certain that she ever set foot in her kitchen, which was upstairs in *(Continued on page 483)*

"When I'm in America, I feel European; when I'm in Italy, I feel Florentine," says Bona Frescobaldi, left. "We have a different history, different traditions, different everything from other parts of Italy." When the family returned to the city to live in their Renaissance palazzo, Bona had at hand objets and works of art collected over centuries; without violating the past, she created modern comfort in the living room, far left. Its unlikely centerpiece: the Cambodian seated figure, her legs to one side—an unusual pose.

Franco Fontana

A charmed life

Every room quietly tells
the Frescobaldi family story:
In the library, above,
a seventeenth-century portrait
depicts a family hunt;
the painting's modern equivalents—
albums of photographs—
stand open nearby.
Atop the eighteenth-century
gilt console in the entry,
right, one finds a ceramic plate
bearing the family
coat of arms; a small painting
of the courtyard at Nipozzano;
a sixteenth-century portrait
of an ancestor in widow's
costume. The gilt chairs
are Louis XVI; one has been
draped with a cashmere
shawl trimmed with sable tails.
In the same hall, Fiametta,
left, stands between figures
of a Roman emperor and of Christ,
both by Andrea della Robbia.

Franco Fontana

Oberto Gili

A charmed life

Layers of privacy: Bona and Vittorio's apartment within an apartment—living and dining rooms and Fortuny-swathed bedroom—strung along an enfilade, this page; windows overlooking the garden bathe these rooms with sunlight. In the dining room, opposite, Bona freely mixes the rare with the humble: 1809 Sèvres plates, eighteenth-century Venetian decanters, and—in lieu of the expected flowers—shells she has collected.

Oberto Gili

Tiffany collectors' pieces, past and present. Jack-in-the-pulpit vase of iridescent gold Favrile glass, by Louis Comfort Tiffany (c. 1910). Striking examples of modern Tiffany designer jewelry: Elsa Peretti's 18k snake necklace, snakehead buckle.

Vase from Lillian Nassau, Ltd. Hair, John Sahag, John Sahag Salon, NYC; makeup, Andrea Paoletti. Details last pages.

birthday at TIFFANY'S

For 150 years, Tiffany's has participated in the life of our society, tracing America's metamorphosis from an outpost of Europe to a nation with an exuberant style of its own. By Holly Brubach

In the movie *Breakfast at Tiffany's*, Paul Varjak (George Peppard), an aspiring young writer, has just sold a story. Holly Golightly (Audrey Hepburn), his neighbor, a high-fashion gold digger who stops off at Tiffany's on her way home from a night on the town and eats her breakfast gazing in the windows, volunteers to help him celebrate. They agree to spend the day taking turns doing things they've never done before. He has never been to Tiffany's. She takes him. Once inside the revolving glass door, they leave the rest of the world behind. Voices are hushed, the lighting is serene. They pause for a moment to soak up the atmosphere. "Do you see what I mean, how nothing bad could ever happen to you in a place like this?" she asks. We do.

Those who go to Tiffany & Co. looking for a housewarming present or an engagement ring or a sterling silver golf putter still find it. But those, like Holly Golightly, who go looking for solace, free of charge, find it, too. There is about Tiffany's a sense of everything as it should be, of a world in which the new coexists with the old, in which people are unfailingly polite and the old virtues of quality and craftsmanship endure.

This fall, Tiffany's celebrates its one hundred fiftieth anniversary with exhibitions of its silver and its jewelry in three museums across the country, with new products and gala festivities. And through it all, one is reminded that Tiffany's is more than a store—it's an institution, a museum of remarkable merchandise, a New York City landmark in front of which, on any given day, you can see tourists having their pictures taken waving to the folks back home. In the pages of the first catalogue, issued in 1845, the owners extend their hospitality to the world at large: "As their establishment is the largest of its kind in the country, (if not in the world) and has become one of the attractions of the city, they respectfully invite the visits of strangers, under the assurance that they may examine the collection without incurring the least obligation to make purchases."

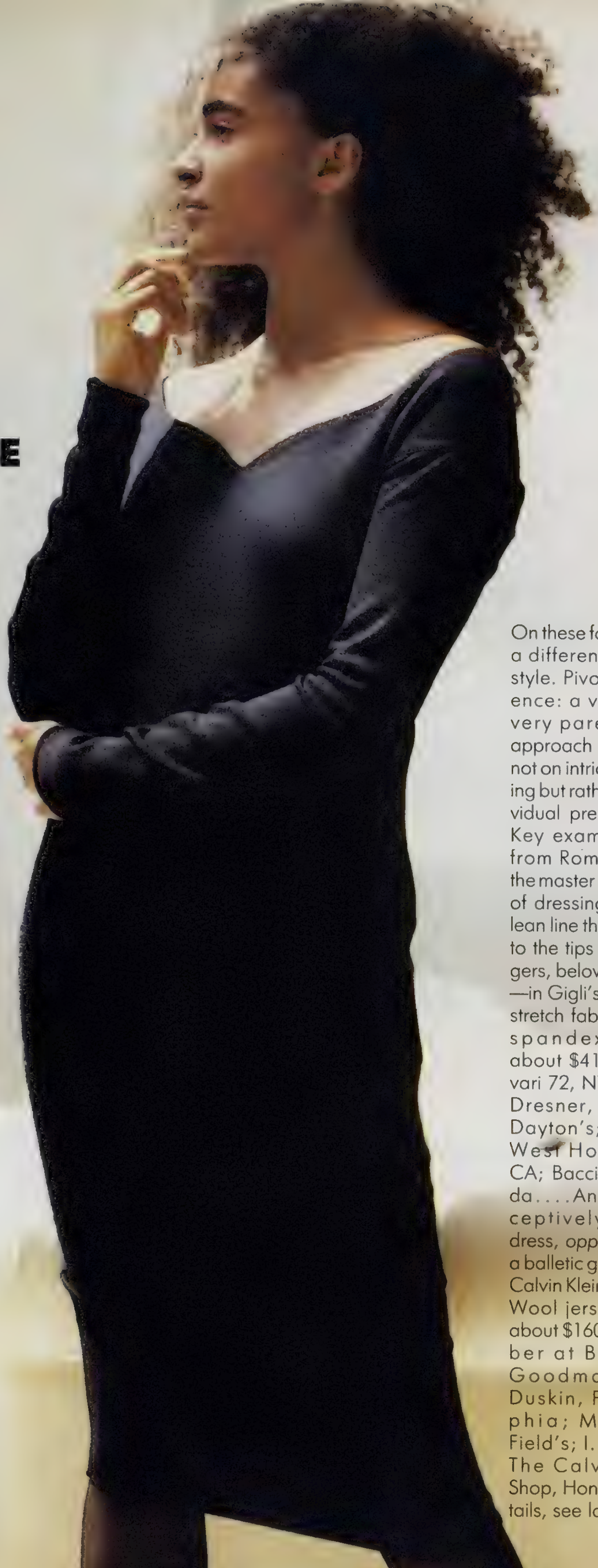
Tiffany's has earned this distinction because it has participated in the life of our society. In the store's history we can trace the course of America's coming of age. We see our progress from an outpost of Europe to a nation with a style of its own. We see in Tiffany & Co.'s catalogues all the appointments of a society in which each class is busy differentiating itself from the one directly beneath it, and the difference lies in cucumber forks, sorbet spoons, and waffle knives. We see an era in our past in which the most obvious signs of wealth are the most highly prized; in which Charles Lewis Tiffany, the store's founder, is nicknamed "the King of Diamonds" for his coup in obtaining Marie Antoinette's diamond "zone," or girdle; and the first tier of the new Metropolitan Opera House is nicknamed "the diamond horseshoe" for all the jewels worn there on opening night. We see an optimistic town taking up Tiffany's silver trowels, "for use at ceremonious laying of corner-stones," building what would surely be the greatest city in the world. We picture ladies setting out from the house wearing "shopping bracelets," with pencils attached, and men behind the wheels of their newfangled automobiles, smoking cigars, thanks to Tiffany's "automobile cigar protector, a novel device to permit smoking while traveling at high speed."

We see a society intent on its own edification, outfitting its homes with bronze busts of the Venus de Milo, Beethoven, and Shakespeare. We see America's appetite for sensation in the small silver filigree horse and carriage Tiffany bestowed on General Tom Thumb and his bride, Lavinia Warren, two of P.T. Barnum's midgets. We see the flourishing of Art Nouveau in the windows and lamps, the iridescent Favrile glass and "art jewelry" of Louis Comfort Tiffany, Charles's son. We see the country at war, as Tiffany's offers armaments imported from Europe for sale during the Civil War, surgical instruments and insignia of rank during the First World War, and precision parts for antiaircraft guns during the Second.

We see the convergence of people of different religious convictions, and Tiffany's ecumenism in *(Continued on page 494)*

Sheila Metzner

PURE PRESENCE



On these four pages, a different slant on style. Pivotal difference: a very pure, very pared-down approach that relies not on intricate shaping but rather on individual presence.... Key example, *left*, from Romeo Gigli, the master of this way of dressing: a long, lean line that extends to the tips of the fingers, below the knee—in Gigli's signature stretch fabric. Wool/spandex dress, about $410. Charivari 72, NYC; Linda Dresner, Troy MI; Dayton's; Gallay, West Hollywood CA; Bacci's, Canada....Another deceptively simple dress, *opposite*, with a balletic grace, from Calvin Klein Classics. Wool jersey dress, about $160. November at Bergdorf Goodman; Nan Duskin, Philadelphia; Marshall Field's; I. Magnin; The Calvin Klein Shop, Honolulu. Details, see last pages.

Elisabeth Novick

PURE PRESENCE

When clothes are this understated, shape is everything. Here, two curve-conscious examples of dinner dressing that is both spare and sexy, with just the right touch of bareness.... *Opposite page*: Missoni's deeply scooped-back dress, about $575. Missoni Boutique, NYC.... *Right*: From Isaia NYC, the short body-hugging approach. Wool crepe dress, about $260. Mid-October at Barneys New York; Caron Cherry, Coconut Grove FL; Tiziana, Los Angeles. ... *Beauty Note:* Ideal ''base'': healthy, toned skin. Here, Biotherm's Actif Corporel Peau Ferme firming body lotion. Here and preceding two pages: hair, Alex Hilliard for Xavier salon, NYC; makeup, Leanne Newton for Rolando. Details, stores, see next to last pages.

Elisabeth Novick

collectors' choices

Jewelry as art
...a new style, quality

Starting point: An Artwear classic from star designer Ted Muehling, *opposite:* his landmark gingko hair pick in gold-plated bronze, as valid today as it was ten years ago. Pick, about $250. To order at Artwear, NYC . . . . Timeless designs from Tiffany's Elsa Peretti, *this page:* foremost, her sterling "bone" cuff. "This is still one of the best things I've ever done," she says. "I believed in the design at the moment, and I still believe in it." Also, her striking sterling silver scorpion necklace—another favorite. "I found the animal interesting in a mechanical way." Cuff, about $295; necklace, about $1925. Elsa Peretti for Tiffany & Co. Three fire pages: . . . Orlando Pita-phelix make up. Andrea Paoletti . . . Beauty Note . . . Pro-up, left, the perfect neutral lip color . . . Elizabeth Arden's new Honey . . . For details, see last page . . .

From Artwear's Cara Croninger, known for breakthrough designs in acrylics and polyester resins: a one-of-a-kind reworking of her disc pendant, *left*. About $1200. Artwear, NYC.... Another Artwear discovery—designer Gloria Lomas. *Right*, handmade wood (her medium of choice) earrings—gilded, set with "pearls" and stones. About $350. Artwear, NYC. To order at Janis, Chicago....*Beauty Note:* Warm neutral makeup, *right*, from Charles of the Ritz. Details, last pages.

collectors' choices

Sheila Metzner

what's precious now?

Artist-designed jewelry to wear . . . to collect

By ALLISON KYLE LEOPOLD

The Duchess of Windsor's royal cornucopia of jewels, which went on the auction block at Sotheby's just six months ago, represents one kind of jewelry: glittering and costly, but certainly in size and scope fit for a queen. To jewelry designer Robert Lee Morris, however, they epitomize what jewelry *used* to mean: "precious little globs of sparkly little things that have a lot of value," he says. Yet precious jewelry has always tended toward "dowager" tradition: whether circlets of pearls with weighty clasps or stuffy rings and brooches thickly encrusted with stones, it played by tasteful society rules.

Since the days when the Duchess flaunted her emerald-eyed panthers and gooseberry-sized pearls, concepts of jewelry as contemporary ornamentation have undergone a radical change—and Morris, founder of the gallery/shop Artwear and the acknowledged leader of its forty-odd artists who have pioneered that frontier, is at its heart. As the Duchess's treasures were expressive of her times, it's become fair to say that the phenomenon of artist-designed jewelry—with designers like Morris and his group, and others, like Elsa Peretti or Barry Kieselstein-Cord—has become expressive of ours.

Before we get into specifics, though, understand what we are saying about this jewelry in general. Which is: don't mistake these pieces for anything other than what they are. Accessories—yes, in a way, but not really. Far more than "accessories," which can imply the seasonal or the throwaway, these fall into the realm of collectible art, created by bona fide artists who have simply chosen jewelry as their medium, with wood, plastic resins, rubber, and even gilded bark as their canvases of expression. Think of Ted Muehling's best-selling "pod" *(Continued on page 484)*

collectors' choices

Barry Kieselstein-Cord's signature "precious" 18k gold jewelry, set with unusual semiprecious stones. *Opposite*, rings from his "Borgia" series: chunky, geometric 18k; faceted rectangular amethyst; oval citrine. And an extraordinary one-of-a-kind Eastern Orthodox cross necklace, set with green tourmaline and rubellite. Rings: Barry Kieselstein-Cord Salon at Bergdorf Goodman. From Robert Lee Morris, *this page*, his oversized neckband and segmented belt. Both, gold-plated brass and strong examples of his minimal but sensual shaping. Neckband, about $500. Robert Lee Morris, NYC; Miriam Rubins, Beverly Hills. Belt, about $1250. Robert Lee Morris, NYC. . . . *Beauty Note:* The subdued makeup coloring, *opposite*, from Stendhal. Details, see last pages.

Sheila Metzner

The difference: spare,
racy separate pieces—
the leggiest skirts, sleek
tops...small, ornamental
pieces that move nonstop!

high-speed nights...

Andrea Blanch

A [illegible] gold standard: *opposite,* Krizia's short skirt in silk lace (about $320) over a jersey underskirt (about $300). And Marcelo Blahnik's [illegible]. . . . *This page,* Krizia's shimmery body suit. About $140. Krizia Boutiques, New York, Palm Beach, Denver, Dallas, Beverly Hills. On these six pages: makeup by Laura Mercier for Trish McEvoy, NYC; hair by Mitch Barry. These two pages: BMW courtesy of BMW of North America, Inc. Details, last pages.

The difference in a turtleneck: Mary McFadden's exotic color and pleating, *this page*. About $915. To order at Lord & Taylor; Nan Duskin; Linda Dresner, Troy MI; Balliet's; Capriccio, Phoenix AZ, La Jolla CA. . . . And a high-waisted sequined lace mini by Carolyne Roehm, *opposite*. About $1150. Mid-October at Bergdorf Goodman; Montaldo's; L.S. Ayres, Cincinnati OH, Indianapolis IN; Jacobson's. To order at Marshall Field's. Sandals in purple suede by Manolo Blahnik. Location, *opposite*: Metropolis Café, NYC. Details, more stores, last pages.

Andrea Blanch

What's on cue: Mary McFadden's lace skirt with scalloped hem, *this page*. About $950. To order at Martha; Nan Duskin, Philadelphia and Baltimore; Montaldo's; Linda Dresner, Troy MI; Balliet's; Capriccio, Phoenix and Scottsdale AZ. Grosgrain sandals by Manolo Blahnik. . . . Puckered lace body suit by Laura Biagiotti, *opposite*. About $368. Carol Levitt, Locust Valley NY; Quarante, Natick MA; Isaacson's, Atlanta GA; The Twenty-Four Collection, Miami FL; Village Set, Highland Park IL. To order at Martha. Location, these two pages: The North River Bar, NYC. Details, last pages.

high-speed nights...

VOGUE'S LAST WORD

ON FASHION IN THIS ISSUE

What works and what doesn't: with fall's sleek, short dresses . . . the biggest, boldest "jewels" . . . small skirts for an opulent evening . . . the right makeup for the right bright clothes

What works? This fall—among the many fashion thoughts of the season—there are some decidedly handy dressing items to be found. Depending on the style and life of the individual woman, they're apt to be used in very different ways for day or night.

Take a spare, body-snug, scoop-neck dress such as Calvin Klein Classics' (1): With its small shape and deep navy color, it's easily nighttime dressing—with sheer black stockings and black pumps. But with opaque stockings, sleek flat shoes, one or two bold rings or bracelets, a young woman with a certain style might carry off this sort of dress by day. Whatever the day or night change, it won't be a big one. This dress's simplicity is its appeal.

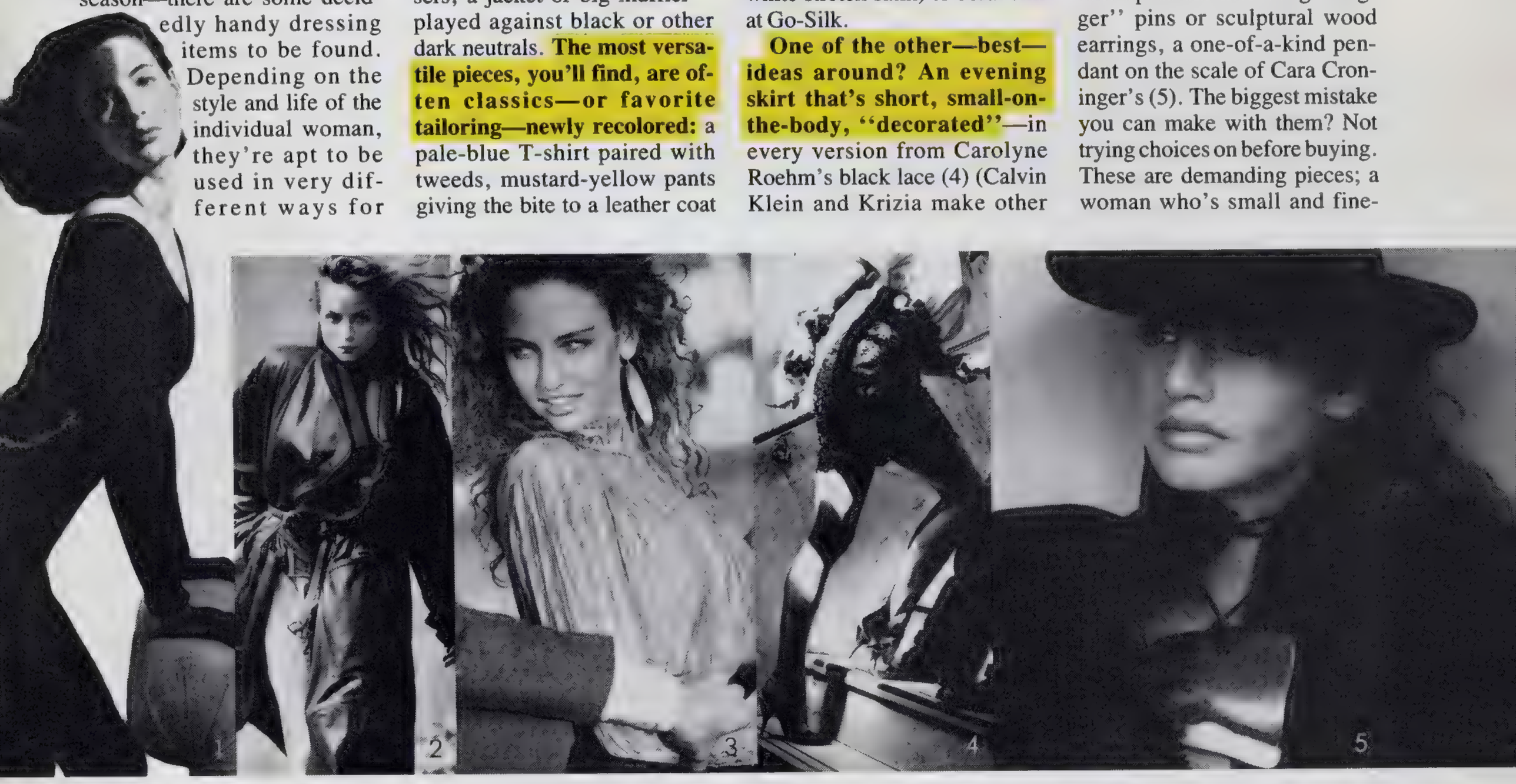
Wearing color effectively this season is not so much a matter of colorful accessories (although that's part of the story, too) as a single piece of clothing—trousers, a jacket or big muffler—played against black or other dark neutrals. **The most versatile pieces, you'll find, are often classics—or favorite tailoring—newly recolored:** a pale-blue T-shirt paired with tweeds, mustard-yellow pants giving the bite to a leather coat (2); at night, with a perfectly tailored black jacket, a short skirt in fuchsia satin.

Consider Mary McFadden's textured silk turtleneck in marigold (3). With a shape as simple as a cashmere sweater's and a "finish" as gala as the biggest evening, it has a special versatility: with a short-skirted satin tuxedo or a velvet skirt, it easily works for evening. It also works for day, for another sort of woman with dark tweeds . . . or a man's oversized cashmere cardigan sweater and khakis.

For a top to go day or night, you'll find, it needs the ease of a T-shirt with a crew or turtleneck, these "ultimate tees" turn up everywhere from Beene (in white stretch satin) to coral silk at Go-Silk.

One of the other—best—ideas around? An evening skirt that's short, small-on-the-body, "decorated"—in every version from Carolyne Roehm's black lace (4) (Calvin Klein and Krizia make other variations) to crushed black velvet or heavy satin. These skirts offer plenty of nighttime options: the look of a crisp white shirt under a man's tuxedo jacket or a classic black blazer; for more "feminine," body-conscious dressing, you might reach for a strapless stretch top, a silk T-shirt, a small sweater. With skirts this noticeable, shoes stay on the simple side: classic high-heeled pumps, sandals in black satin or suede.

Precious stones, pearls, and oversized jewels may be evening staples . . . but there are strong—decidedly "other" alternates—pieces in innovative materials, shapes, and colors on a big, bold scale. They might turn up as six-inch long "dagger" pins or sculptural wood earrings, a one-of-a-kind pendant on the scale of Cara Croninger's (5). The biggest mistake you can make with them? Not trying choices on before buying. These are demanding pieces; a woman who's small and fine-boned is easily overwhelmed by them. The clothes that work with this sort of visibly modern jewelry are either strikingly spare as an asymmetric-necked black sweater dress . . . or a carefully chosen mix of interesting textures, large shapes. Cara Croninger's necklace (5) works here with a "wetsuit" top, a man's-scale hat, a fur coat; you could also pair it with a patterned scarf, T-shirt, and man's tweed jacket. It's **very personal jewelry, a strong statement . . . also a welcome alternative.** And that sense of choice is one of the strengths of the season.



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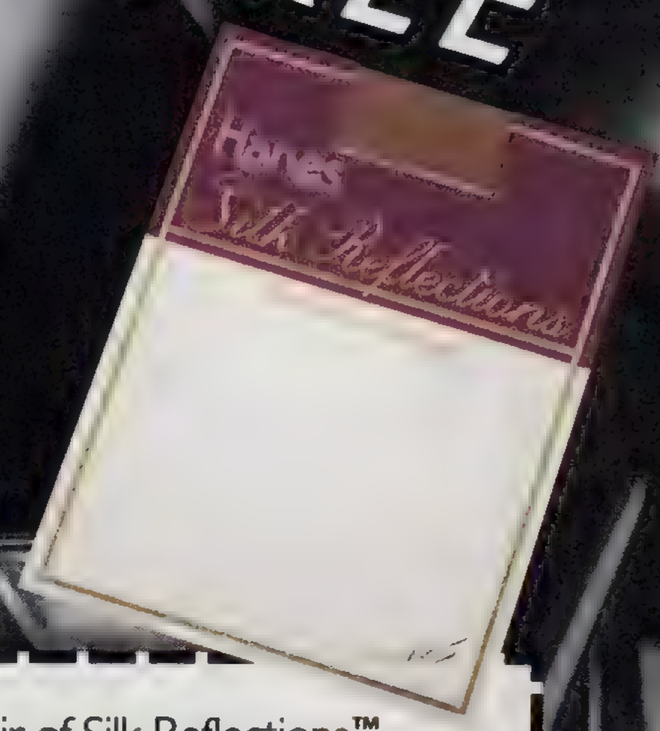

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HEIGHT	WEIGHT LBS																			
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health style

Sleeping better...therapy by computer...salt talk...life's irritations: a realistic approach

Being able to sleep fewer hours—and feel *more* alert—could be an answer to many women's time demands. Now, sleep research indicates that such an ideal is possible.

Most people sleep at least six hours per night; but if you tend to sleep longer without feeling rested—sleeping so lightly that you awaken during the night—you may improve the *quality* of your sleep by spending less time in bed, said Arthur Spielman, Ph.D., director of the Sleep Disorders Center, City University of New York.

First step: always wake up at the earliest time you need to arise on any day (if you need to be up at eight o'clock three days, seven four days each week, get up at seven every day). Combine this strategy with a later bedtime to lessen your total time in bed by about one and a half hours. You may feel slightly fatigued at first, but resist the urge to nap or to go to bed earlier. After one to two weeks, you should be sleeping more soundly. If you feel you need more sleep, go to bed fifteen minutes earlier—and roll back your bedtime at a rate of fifteen minutes per week until you feel refreshed during the day. Few people will need to return to their original bedtime.

Also important: maintaining your new sleep schedule on weekends. Going to bed and arising much later than usual on weekends can lead to grogginess on weekend days, trouble falling asleep on Sunday night. Result: Monday morning "hangover."

"Moving forward your sleep schedule on weekends—like travel across time zones—disrupts the body's circadian rhythms," said Charles Pollak, M.D., head of the Sleep-Wake Disorders Center, The New York Hospital-Cornell Medical Center, Westchester Division. "If weekend sleep shifts are unavoidable, keep variations within reason—go to bed no more than two hours later than usual, get up no more than one hour later."

For persistent sleep problems, referrals to sleep disorders specialists are available from The Association of Sleep Disorders Centers, 604 Second St., SW, Rochester MN 55902.

EATING OUT: CHOLESTEROL CHECK

Where does cholesterol-cutting resolve break down? In restaurants. Here, from Lois Fulton, R.D., supervisory home economist with the Human Nutrition Information Service of the USDA, are clues to choosing low-fat/cholesterol foods in a restaurant:

- **Cholesterol comes from foods of animal origin; highest sources are organ meats—beef (or chicken) liver. Opt for broiled fish over meat. Trim fat from red meat and poultry.**
- **Avoid cheesy/creamy sauces, butter, creamy salad dressings; opt for pasta marinara rather than Alfredo.**
- **As appetizers, choose consommé, artichokes, or lightly dressed salads rather than creamy soups or pâté.**
- **Beware of some healthy-sounding desserts: Carrot cake with cream cheese icing can have more fat and cholesterol than devil's food cake. Best: frozen yogurt, sorbets, fruit—rather than custard—pies.**

Swimming vs. weight loss

Women have long thought of swimming as the "perfect" exercise—giving it high marks for fun as well as for being a "complete" body workout; but one recent study indicates that for weight loss, swimming may not be the ideal exercise choice at all.

In a study headed by Grant Gwinup, M.D., chief of endocrinology and metabolism, University of California, Irvine, Medical Center, women who had a mean weight of 150 pounds were divided into three exercise groups—stationary cyclists, brisk walkers, and swimmers. They were asked to exercise vigorously and continuously, building up to one hour daily, and were told not to diet.

Results? After six months, stationary cyclists had lost 12 percent of body weight; walkers had lost 10 percent; but women who swam for one hour per day gained an average of 3 percent body weight. Dr. Gwinup noted that reduction in basal pulse rate in swimmers was equal to that of cyclists and walkers, indicating that all three exercise groups had equally good cardiovascular workouts.

How to explain the weight-loss gap? Swimmers probably ate more to compensate for their energy output than other exercisers. "Water takes heat away from the body thirty times more efficiently than air," said Dr. Gwinup. "Even if a woman swims in 80 degree water, that's 18 degrees colder than her normal body temperature, and it's possible that the body seeks to maintain its insulating fat tissues more readily in swimming than during other exercise. Swimmers may have greater appetites than other exercisers."

Other experts are not ready to abandon swimming as a weight-loss help. "There is no solid evidence that cold exposure accelerates fat maintenance; and, in fact, some studies show that swimming in cold water may help to burn up more calories through thermogenesis—shivering and other natural reactions that make the body speed up its metabolism in order to stay warm," said William Haskell, Ph.D., associate professor of medicine, Stanford University School of Medicine. The doctors agree that swimming is an excellent exercise for cardiovascular health; it works all major muscle groups, has a low risk of injury. "Latest evidence shows that swimming may build bone density," said Dr. Haskell.

Until all evidence is in, it may be best to pair swimming with other exercise for weight loss, swimming one day, walking or bicycling the next—a strategy that may not only maximize weight loss but minimize injury risks and be more interesting. (For more news, booklets to order, see the Health Style Guide, page 478.)

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health style

Your well-being

BY BARBARA LANG STERN

Driving yourself crazy over something you can't change or control is a pointless although very human response. It can occur when anything goes wrong—whether it's trivial (being next in line when the last theater ticket is sold) or major (realizing someone you care about wants to end a friendship). But, once you've done everything possible to change the event or to learn from it, you can stop putting yourself through unnecessary pain if you accept an existing reality, instead of continuing to agonize over what happened.

"Accepting reality" translates into a specific skill, with predictable physiological and emotional results. Suppose you have lost an heirloom bracelet that's financially and emotionally precious. You've retraced your steps, searched, and notified police to no avail. The loss sinks in; pain and disbelief build. "How did it happen? I should have done something about that clasp . . ." Your thoughts are concerned with wanting things to be different; and, in response, your brain starts firing messages (which you experience as feelings) that something is wrong. And as long as you don't accept the messages, your brain keeps sending them to you, explains Gary Emery, Ph.D., assistant clinical professor in the department of psychiatry, UCLA, and director of the Los Angeles Center for Cognitive Therapy. "The common denominator in all emotional pain is a need to change current reality—which is unchangeable at the moment," write Dr. Emery and James Campbell, M.D., in their book *Rapid Relief from Emotional Distress* (Rawson Associates; Fawcett).

Your alternative to resisting reality is to make a conscious decision to accept the existing situation, including the fact that you're distressed by it. If you fully *experience* your unhappy feelings, even briefly, those feelings go away because your brain has no more reason to keep sending distress messages.

Are you "driven crazy" by things you can't control? Learn how to accept . . .

Applying this technique to the lost jewelry, you would accept that it's gone; accept that you feel sad, diminished, angry; and fully experience those emotions. Now you would *choose what you want to see happen.* "Power lies in saying what you want," prompts Dr. Emery. "Acceptance is a first step, not a last." Your eventual goal might be to replace the bracelet. Immediate goals might be to feel better, to find other ways of sensing your connection to the person who gave you the bracelet, to avoid giving other objects so much power that you feel you need them in order to be happy.

Sometimes the process of accepting, then letting go of painful feelings has to be repeated, until you've quieted your mind, moved on. At other times, you may have difficulty accepting what's happened because there's *satisfaction* in crying out against injustice and holding on to righteous indignation or self-blame. "In these instances, it's your ego asserting that, with enough effort and care, you should be able to control what happens to you," says Dr. Emery.

Much of reality *is* beyond your control—as you know if you've ever arrived at a hotel with a confirmed reservation, only to be told there's no room. As long as you think you should be able to change this reality, your ego is on the line, so you can't accept "defeat" or drop your anger. Often you try to fix the unfairness, and failing, as you must when you fight reality, you may brood for days, ruining an otherwise enjoyable trip.

"Accepting reality doesn't mean giving up," says Dr. Emery. "You still explore ways in which the hotel can compensate you. But you stop being upset over the impossible: obtaining a room when none is free. Once you can accept reality without feeling your ego is challenged, you become less afraid of being humiliated, willing to take a risk, feel up to any situation."

Dropping futile negative feelings is a skill you probably have used and can practice. If a favorite relative stopped by while you and your mate were fighting, you could choose to drop your anger and enjoy the visit. More often than you may realize, you have the choice of letting go of painful feelings in order to enjoy what can be enjoyed.

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health style

Microwaves: nutrient boosters?... why bones "crack"... sorting out dietary fats

Q Does microwave cooking deplete the nutrients in food?

A The answer depends on what you're cooking. In the case of most vegetables and fruits, cooking with a microwave oven rather than a conventional oven may actually help to retain certain nutrients such as vitamin C and some B vitamins (especially thiamine). The reason: highly perishable water-soluble vitamins are often leached out in cooking water and/or destroyed by overcooking—unless vegetables are steamed correctly—using a minimal amount of water, a tightly lidded pot, and cooked only to *al dente* stage. "Microwave ovens require up to 70 percent less cooking time, and the amount of water that clings after vegetables are washed is usually enough for cooking," said Gertrude Armbruster, Ph.D., associate professor of nutritional sciences, Cornell University.

Using a microwave oven to defrost frozen fruits, rather than allowing them to thaw at room temperature for several hours, can help to retain vitamin C.

Other plusses: breads baked by microwaves retain more protein (especially the amino acid lysine) than those baked in conventional ovens; microwaving bacon creates less cancer-related nitrosamines than skillet cooking.

However, using a microwave oven to cook other meats may be a mixed blessing. Studies show that beef and lamb roasts retain less phosphorus and iron, and pork has less riboflavin when microwaved than when cooked in traditional ovens, said Ruth Matthews, nutritionist, Human Nutrition Information Service at the United States Department of Agriculture. Microwaved meat and poultry also tend to shrink more, be tougher, and because they don't "brown," can take on an unappealing color. Dr. Armbruster notes, however, that a microwave's inability to brown meats may be a nutritional plus: "Browning results when amino acids bind with sugars, making them less available to the body."

One factor that can't be ignored: microwaving saves time. "Surveys show that microwave users eat more vegetables—especially potatoes baked in five minutes rather than forty-five—than before they owned microwave ovens," said Dr. Armbruster.

Q I often hear my bones "crack"; what does this mean? Should I *try* to crack my bones?

A The "crack" comes from your joints, not your bones, said Leon Root, M.D., professor of orthopedic surgery at The New York Hospital-Cornell Medical Center, NYC. When you assume certain stretched positions, ligaments, tendons, or muscles can snap over the edge of bones in shoulders, hips, wrists, ankles, knees, or toes. In the neck, the noise is caused by little joints rubbing against each other during neck rolls and other motions. Experts theorize that cracking or "popping" knuckles sucks gas out of the bloodstream into the joints, creating vacuums that "pop" as you pull or manipulate fingers.

Loose-ligamented ("double-jointed") people are particularly susceptible to the bone-cracking phenomenon; knees and other joints that have undergone surgery often crack when flexed. Cracking that is painful or accompanied by limited motion should be checked by a physician.

Some people deliberately crack joints that feel "tight" because cracking stretches ligaments and tendons, making them feel better temporarily. Habitual cracking is not a good idea; it can lead to swelling, arthritis, and other problems. In addition, true to the old admonition, years of knuckle-cracking *will* enlarge knuckles.

Q After years of being told to eat less fat, I now hear that I should increase my intake of olive oil. Isn't this a contradiction?

A Both recommendations may be true, when taken in perspective. Last year, the American Heart Association (AHA) released dietary guidelines advising all Americans to reduce their fat intake to 30 percent of total daily calories to minimize risks of cardiovascular disease. "The guidelines also include specific recommendations on the types of fat to eat, urging Americans to include equal amounts of saturated, polyunsaturated, and monounsaturated fats in their diets," said Sachiko St. Jeor, Ph.D., R.D., associate professor, Nutrition Education and Research Program at the University of Nevada School of Medicine, and member of the AHA's Subcommittee on Nutrition Programs. "Today, most of us take in about twice as much saturated fat as poly- and monounsaturated."

Saturated fats are thought to increase blood cholesterol levels and heart disease risks; polyunsaturated fats, when consumed in moderation, are thought to decrease cholesterol levels and reduce risks of clogged arteries, thus lessening risks of heart disease and stroke. Olive oil, a monounsaturated fat, came into the limelight when studies revealed that people who lived in Mediterranean regions such as Italy and Greece, where olive oil is the traditional cooking oil, had a lower incidence of heart disease than Americans, whose recipes tend to be abundant in saturated fats. Further studies need to be done on the monounsaturated fat/cholesterol connection, "but experts emphasize that overconsumption of any fats may raise your overall cholesterol level, increase risks of heart disease," says Dr. St. Jeor.

Where you'll find different fats: saturated fats come mostly from foods of animal origin—whole milk, cream, cheese, butter, meat, and poultry; and are also found in some vegetable oils, including coconut and palm oils. Polyunsaturated fats come primarily from plant foods—such as safflower, sunflower, corn, soybean, and cottonseed oils—also from fish such as salmon and sardines. The most concentrated source of monounsaturated fats is olive oil; peanut oil is about half polyunsaturated, half monounsaturated.

To keep in mind: all types of fat have the same number of calories.

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health style

Your diet: salt debates

BY JUDITH S. STERN, Sc.D.

Many experts now stress the importance of lowering sodium intake as part of routine blood pressure control, while other experts question whether universal sodium reduction is really necessary. Although many women today are trying to restrict salt (which is about 40 percent sodium), most of us still take in more salt in our food than we need.

Sodium, the major electrolyte in the blood and other body fluids, is instrumental in maintaining the body's water balance. Sodium (found mostly outside cells) "holds on" to water in blood vessels and, along with potassium (found mostly inside cells), helps to maintain electrical activity of cells. Although the minimum daily requirement for sodium is only 200 mg., many Americans consume between 5000 and 7000 mg. per day. The Food and Nutrition Board of the National Academy of Sciences has defined an intake of 1100 to 3300 mg./day as safe and adequate for adults. (No healthy woman should take salt tablets; these can aggravate dehydration by drawing water from cells to balance the added sodium.)

For most women, sodium intake becomes a concern if they retain water toward the end of their menstrual cycles. The body's production of the hormone progesterone increases after ovulation each month, and progesterone can act on the kidneys so they don't excrete water with the same facility as at the beginning of the menstrual cycle. Menstruation causes loss of retained water; but if premenstrual water is very uncomfortable, taking a diuretic—only under a physician's direction—will increase the kidney's sodium excretion, helping to release retained water. Restricting sodium for one week prior to the monthly onset of menstruation may help to minimize water retention.

Of greatest concern to experts is the possible relationship of a high sodium intake with increased risk of hypertension. The kidneys and circulatory system work together to maintain sodium "homeostasis"—a water/salt balance. Some people are "salt sensitive"—which means that their kidneys respond to an increase in sodium intake by retaining more sodium and water. Scientists theorize that this increased retention produces greater fluid in the circulatory system, giving the heart a greater load to pump, and consequently raising blood pressure. It is believed that over time, high salt intake—along with heredity and other factors—may lead to hypertension, typically defined as a blood pressure reading of 140/90 or above (the higher number refers to systolic blood pressure—when your heart contracts; the lower, to diastolic pressure—when your heart "relaxes"). More men than women have high blood pressure, but a woman's risk increases after menopause.

About 50 percent of hypertensive people are "salt sensitive." According to Norman M. Kaplan, M.D., chief of the Hypertension Division at the University of Texas Health Science Center at Dallas, salt sensitivity means that a person's blood pressure falls by at least 5 to 10 mmHg in response to a low-sodium diet, or rises by 10 percent on a high-sodium diet. (The change may take a month.) About half of Americans are "salt resistant": large changes in sodium intake do not significantly affect their blood pressure.

Other nutrients—including potassium, calcium, and magnesium—may also influence blood pressure. David A. McCarron, M.D., professor of medicine, Oregon Health Sciences University in Portland, has found that some hypertensives have a lower calcium intake than normotensives and suggests that inadequate calcium intake may be a factor in the development of hypertension.

For moderate hypertension, work with your doctor to see if you respond to "non-drug" treatment. A sensible diet approach is to reduce sodium (to less than 2000 mg./day), increase calcium (to at least 1000 mg./day), lose excess weight, and exercise.

While it may take as long as six weeks, most of us can decrease our taste for salt. Best approach: decreasing use of table salt and being aware of "hidden" salt—in such foods as corn flakes, canned tuna fish, processed cheese. Salt substitutes such as potassium chloride (in "NoSalt") are not recommended because potassium, in excess, can cause cardiac irregularities in some individuals. A better approach: using herbs and lemon to heighten foods' flavors.

Judith S. Stern, Sc.D., *is professor of nutrition, University of California, Davis.*

COMPUTER "ANALYSIS"

Can an hour at a computer replace a session on a psychoanalyst's couch? Some experts seem to think so.

Several health maintenance organizations are turning to computer-assisted psychotherapy (CAP) as a less expensive option to traditional methods. How it works: After an evaluation with a therapist to determine whether CAP is appropriate, a patient "talks" with a computer, then examines her printout with a therapist who has training in CAP. Then, patients alternate computer visits and sessions with a therapist.

Here's how the first session might go. . . . The computer asks, "What's causing stress in your life?" You might type in several responses. Next, the computer queries, "Which of these can't you deal with?" Once you answer the computer will ask, "What are your symptoms?" Based on a patient's answers, the computer offers lists or "menus" of specific problems (marital, professional, etc.) and options for finding a solution to the most serious problem.

"The software consists of an artificial intelligence program that allows patients to interact with the computer. The computer stores information about you and changes its responses according to information that you enter," said Roger Gould, M.D., associate clinical professor of psychiatry, University of California (UCLA) School of Medicine.

Visions of "1984" aside, some psychiatrists have one major criticism: although CAP is already in use in some places, its value is not yet proven. (Dr. Gould is conducting a study that he hopes will demonstrate CAP's effectiveness.) "Computer psychotherapy is an interesting idea, but it may not prove to be an effective treatment in the long run," said Michael McGuire, M.D., professor of psychiatry, UCLA School of Medicine. "Human interaction is probably the crucial factor that makes psychotherapy work."

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GEORGIA O'KEEFFE

(Continued from page 433)

her dark hair had turned silver she continued to let it grow long. She was handsome enough never to wear makeup, no matter what her age. She wore black in winter and white in summer. Hers was the consummate artifice of an apparent lack of artifice. The incarnation of the Wildeean observation that "being natural is just a pose," she managed to make contrivance appear nonchalance. The truth was that her appearance and habits were a matter of iron discipline. She did not live to be ninety-eight because she had no health problems. (She had had typhoid when she was young, and she was subject to recurrent bouts of illness.) She simply made it her business to take care of herself—daily doses of blackstrap molasses to keep up her strength, yogurt for digestion, lecithin for memory. I never met anyone who knew more about nutrition, exercise, holistic and homeopathic medicine than O'Keeffe.

Every morning at five, wearing a sombrero, carrying a stick to deal with rattlesnakes, she'd walk with her two chow dogs over the mesa. "Barbararose," she'd call (she always pronounced my name as if it were one word), "Time to get up!" She had a surprisingly high light voice. Knocking sharply on my door, she'd say, "You wouldn't want to miss the sunrise on the mesa!" On our walk she would point out the glorious colors of the rocks and show me specific things that she painted. Her language was condensed, concrete, without excess. All about what was then and there. She took a liking to my then eight-year-old son, who in those days wanted to be a paleontologist. When he and I came back from his first visit, he wrote about it for school. "My Visit with Georgia O'Keeffe," he called his essay. But the teacher's expectations were disappointed: the subject of his essay was food. It was the best food he'd ever eaten in his life, he said. Simple food, but she was very particular about it. Fresh vegetables from the garden: corn, potatoes, tomatoes. She was fond of a weed called lamb's ear, and she served it frequently, along with homemade whole-grain bread, meat from time to time, or perhaps *huevos rancheros*. Mealtime was a time to tell the day's stories: what had happened in the kitchen, the garden, the village, even the world at large. She took several ritualized walks a day, pacing off a circle in front of her house a set number of times, picking up a stone on one side of the circle, putting it down on the other, the heap of stones increasing as she went along.

She was brilliant and well-read, impatient with pseudo-intellectuals, highly conscious of everything around her, from food to clothes to furnishings; above all she was conscious of self. In her world of white, everything was pared down, modest, yet perfect in detail.

Her art was based on purification, simplification, and the elimination of any excess detail. These are the qualities that give it such impact. Her paintings were stylized and so was she. What she had learned about the way the camera transformed reality, she also learned about herself. After all, she had been photographed all her life, first by her husband, Alfred Stieglitz, who made her face, hands, and body into the icons of his private religion much as she made icons of natural forms. She observed nature the way a camera does, and apparently she was able to see herself with the same distanced objectivity. Perhaps by analyzing the many images of herself, she came to her exceptional understanding of style and stylization. In some sense her art was an extension of the extraordinary object that was herself. In any event, she made herself and her art memorable by subjecting both to a kind of discipline and rigor that resulted in a streamlined spareness. She had the ultimate elegance of understatement. Her painting and her person together provide a lasting drama of artistic and human interest. She wanted to leave an indelible mark of her identity and vision of the world. She did it by understanding the concept of style and creating her own unforgettable personal version of it.

"Georgia O'Keeffe: Art and Letters" (New York Graphic Society) will be published in conjunction with the exhibition, which travels to The Art Institute of Chicago, the Dallas Museum of Art, and The Metropolitan Museum of Art in New York City. ▽

ELIZABETH TAYLOR

(Continued from page 441)

chairperson and major fund-raiser.

"But I've always been pretty outspoken," she says, "always taken risks. I remember once, when I was fifteen, and under contract to MGM, Louis B. Mayer had insulted my mother and I told him, 'You and your studio can go to hell.' They all came after me and told me I should go back in and apologize to him. I said, 'He's the one who should apologize to my mother.' I never did go back in. But nothing happened; I wasn't fired and the only reason was because I was in demand. I knew that. I already knew who I was, and I knew the phoniness of this town."

That phoniness is partially what prodded Taylor into the AIDS fight. Asked in 1985 to sponsor a big dinner for APLA (AIDS Project Los Angeles), it took her seven months to get enough of her movie business friends to agree to attend. "So-called friends found various ways of turning me down," she says. "Everyone was scared back then, squeamish. I was angered by their in-the-closet attitude. But it's not just Hollywood. The whole world's so phony about AIDS, still. They act as if only homosexuals can get it. You should see the Senators' faces when I tell them it can be transmitted vaginally. Unfortunately, AIDS is becoming a political issue, which worries me, but I'll have to follow it where it takes me. I've always tried to do charitable things anonymously; but in the case of AIDS, I saw a chance to use my fame to do some good."

That fame began back in 1944, when the release of *National Velvet* made Elizabeth Taylor a star at age twelve. In effect, she had stardom in lieu of a childhood.

"Let's face it," she says, "I was a freak. I didn't see my first baseball game till last year. I never went to a senior prom. I don't resent it now, but I did then. I wasn't a normal teenager. I wasn't doing the things my brother was doing or the girl across the street."

This is said with no bitterness at all, but rather with a girlish wistfulness. Beneath her pronounced womanliness, there is something of the ingenue about Taylor, as if some part of her was frozen in the daydreamy movie world in which she grew up. It's this obdurately girlish part of her that no doubt has contributed to her survival even as it probably has kept her from seeming fully mature as an actress—more often a coquettish flirt, a petulant adolescent, than a seasoned woman, like her anguished Martha in the 1966 movie version of *Who's Afraid of Virginia Woolf?*, a much lauded performance for which she won the Oscar. About this, too, she is candid, saying she never really thought of herself primarily as an actress.

"Only a couple of times has it been a stretch," she says of her acting. "The truth is I was never very ambitious, never that concerned about getting this part or that, probably because of just plain laziness." And probably because of love, of which there was a lot, and alcohol and pills, particularly Percodan, of which there were a lot, all through the middle part of her life. Being stoned, she says, helped her get over her innate shyness, helped her escape.

"I am certainly a compulsive person," she says, "though I really think I could have been even more so. But, usually before I reach the abyss, I start pulling back. All during my life I've been able to do that, to take the positive from the negative. It might sound very Pollyanna-ish, but I believe there's a reason for everything, a lesson in it. The only time in my life I was bitter was after Mike's death."

Mike Todd, the flamboyant, street-tough producer of *Around the World in 80 Days*, was Taylor's third husband and, by her account, first great love. They married in 1957 when she was twenty-four, he fifty. "It was fantastic," she says. "I felt like I'd come home; no, I felt like I'd found home."

That distinction between coming home, which means you know what home is, and finding home, which means you never had one to begin with, is typical of the care Taylor uses in talking to me about the men in her life. I find that she will, in fact, talk about them.

"I saw no reason for his death," she says of Todd, who was killed in an airplane crash thirteen months after they'd been married, leaving her with their six-month-old daughter, Liza (Taylor had already had two sons, Michael Wilding, Jr., and Christopher Wilding, by her second husband). "For several years I couldn't figure out why I wasn't on that plane with him because I was supposed to have been. Then it

became clear. If I'd been on that plane I would never have met Richard."

Richard Burton, her fifth and sixth husband (they first married in 1964 and divorced a decade later, then married again in 1975 and divorced a year later), was, by her account, her second great, if tumultuous, love. In between Todd and Burton there was a five-year marriage to singer Eddie Fisher, of whom Taylor says: "Every time I married, I thought it would be forever, but I have no idea why I married Eddie. We talked about Mike all the time. Eddie had known him and idolized him, so it was a way of keeping Mike alive. I guess that's pretty sick."

Burton's name, on the other hand, still brings tears, so much so that at one point, mid-reminiscence, she actually leaves the room. "I loved him for twenty-five years. We had a unique relationship. I was still madly in love with him the day he died and—he loved his wife—but I think he still loved me, too. I thought he'd always be there, at the other end of the phone. Even if we weren't together, he was still in the world. When I realized I would never hear his voice again or see his face, his eyes . . . if I hadn't been to Betty Ford before his death, I don't think I'd be around."

Starting in December, 1983, in a celebrated seven-week stay—as celebrated as anything she'd ever done—Taylor dried out at the Betty Ford Center for alcohol and drug rehabilitation in Rancho Mirage, California. What finally put her there, she says, were not the party-and-pain years with Burton, but her seventh and last marriage, to Virginia Senator John Warner.

"I just lost my identity," she says. "We'd only been married three months when John decided to run. So we didn't have the foundation of a relationship, the intimacy to fall back on. Then once he was in the Senate, I was redundant. The Senate is the most exclusive club in the world; it's wife, mistress, lover, mother, family. I just ate and drank more. I think it was from pure loneliness. I usually face life straight on, but the perverse part of me said, 'O.K., if you're going to self-destruct, go to it.' "

In an effort to get herself out of Washington and pull herself together, Taylor came up with what she smilingly calls "an outrageous idea"—a tour in the play *The Little Foxes*.

"My friends tried to stop me," she says. "They kept saying, 'You have no theater training; your voice will never reach the back row.' But I dug in my heels."

During her twelve months on the road with the play, for which she drew some nice reviews, she says she talked to her husband more than when she was home. But that marriage to Senator Warner ended in divorce; and a year later she checked into the Betty Ford Clinic, exhausted, overweight, and addicted.

"I never felt so alone in my life," she says of her stay there. "Actually, it was the first time I had really been alone, without a husband, a child, a secretary, somebody; the first time I slept in a dormitory with another woman. It was like being in a sorority. I had to ask some of the other women who'd been to college if that was what it was like. We all belong to the same sorority of addicts; Betty Ford is our alma mater."

In the years since she graduated from the center, Taylor has not attended A.A. meetings, but has remained sober with the help of what she calls her own support group, which includes her equally copper-toned escort of late, actor George Hamilton, her four children (the fourth is a daughter, Maria, whom she and Burton adopted), and her six grandchildren. Her only dark times now, she says, are when she's in pain—usually from an old back injury. She uses medication only when hospitalized, and has one vice left: cigarettes.

Taylor says she has no regrets and does not dwell on the past except when prodded by a persistent interviewer. As befitting an American icon, she has a kind of determined ahistoricism, an insistence on living in the present—which is both the strength and weakness of our so-called national character.

"In all the years, I never have explained my behavior or what the press has interpreted as my behavior," she says. "They see my life as a yo-yo: good and bad, in and out, up and down. Right now, things are good; I seem to be on a roll. I'm sure I'll fuck it up again," she adds with a gusty laugh. "But I'll tell you one thing: before I get married again, the bastard's going to get a lot of scrutiny." ▽

"I'll tell you one thing," Elizabeth Taylor says, "before I get married again, the bastard's going to get a lot of scrutiny"

A CHARMED LIFE

(Continued from page 449)

the servants' quarters; food came down on a dumbwaiter. When she moved into the palazzo as a young woman, she made one change: she yielded to the growing fashion and convenience of having bathrooms in an apartment. Central heating she eschewed.

The first thing that Bona and her husband did was cut the apartment in two. Scaled down to five thousand square feet, the place was no longer a labyrinth of echoing rooms, but something Fiametta calls "big . . . and cozy." The apartment was divided as follows: a main wing for entertaining that includes a spacious new kitchen, formerly the music room; an adjoining wing where Bona and Vittorio have their bedroom; a wing for the children—Fiametta, twenty-eight; Angelica, twenty-six; Lamberto, twenty-four; and Diana, seventeen—with their own sitting room; and a section for guests incorporating the huge old dining room. All this was achieved with the help of architect Tony Facella Sensi.

The Frescobaldi had inherited a great quantity of fine furniture, art, and *objets*, including paintings that the Marchese's ancestors had commissioned in the fourteenth and fifteenth centuries. Bona and Vittorio were determined that their apartment would not have a museum air, though: these paintings were put discreetly into the master bedroom.

The feeling of the main rooms was altered radically by creating, as their focal point, a library that is also an informal sitting room. It was once totally opposite in mood. It had been the main hall, a room sometimes referred to in European circles as "the refrigerator." This is where visitors were kept "cooling off," waiting to be received by the mistress or master of the house; tradition called for it to be sparse, with just a bench or two.

Fiametta remembers growing up in this room while the house was being redone. It was then what Americans would call the family room, "just a carpet and a television set," Fiametta recalls. Guests gather there now on comfortable sofas. Dark-walled and clubby in feeling, the room is full of books and bibelots.

Bona carried this new, informal feeling into the main living room, where she was helped by an unusual ceiling fresco from the time of Giuseppe Poggi. The painted oval contains neither typical nubile nymphs nor hefty gods, goddesses, and cupids; it depicts simply open sky.

Beneath it, while retaining the moldings and their important crests, Bona created a light, airy room divided by sofas into sitting areas. The walls and the simple, spacious sofas are covered with the same white-on-white fabric. The fabric is neutral enough to cohabit with some pale, ornate Louis XVI consoles that came from the Marchese's mother's palace in Genoa, and with other heirlooms, including a Francesco Granacci nativity from 1525. The white-on-white fabric also goes well with the family's blue-and-white Chinese porcelain; picking up on the Oriental presence of the china, Bona added a large seventeenth-century Cambodian polychromed figure of a seated woman—an image of serenity.

Fiametta, who has finished her studies in Italy as an agriculturalist, says she'll miss the house when she goes to New York City to work in the sales division of the family wine business. But she is taking no mementos with her, other than a photograph of the family. The dream of this lovely, lively member of the next generation of Frescobaldi is a sparse, modern place, twenty floors above Central Park or the East River. Other rooms, other voices . . .

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COLLECTORS' CHOICES

(Continued from page 464)

earrings, with their delicate, tenuous shaping. Or Elsa Peretti's classic "horseshoe" belt buckle. "It's almost a shame to use the word 'jewelry' for what is being done," muses Morris. "So few of us use any real jewels. The word really is a metaphor for the fact that what we've produced becomes jewel-like. Its value lies in the design concept and in the artist who made it, as opposed to the intrinsic value of the materials."

Collectible art to wear, then, is the category; for, although these pieces can, and often do, stand on their own as objects of beauty in and of themselves—they can look as good on a table or a wall as they do on one's arm—it's notable that, first and foremost, they've remained wearable, sought out by women seeking the strong sculptural look that's the hallmark of their style. This fact makes them a somehow more personal, more intimate form than traditional sculpture. And, while once regarded as adornment, of late they've attained the rank and status of collectible. Prices and interest continue to rise and, as with any up-and-coming collector's item, rarity exacerbates it. Many of these pieces are limited editions or one-of-a-kind; they either can't be remade, or the artist won't remake them.

Tiffany's Elsa Peretti was one of the first of the artist/jewelry designers—"I am between a craftsman and a designer," she says. Her early designs—sensuous belt buckles, fluid bottle pendants, and extraordinary cuffs in liquid-looking silver—have become true classics, true collectibles.

Expert Jody Shields, author of the recently published *All That Glitters; The Glory of Costume Jewelry* (Rizzoli) says this art jewelry can best be described as a "bridge" category. "In terms of jewelry, it's a sophisticated third type," she says, "neither costume nor precious." Certainly its existence has changed the way we view "artist designed" pieces. "Before, people thought in terms of artisans making jewelry and it was an arts-and-crafts kind of thing, with connotations of macramé, peasant dresses, and a back-to-the-earth symbolism," Shields points out. "Today, it's a whole different matter when women at Bergdorf's buy jewelry made of plastic as well as of platinum."

One of the biggest differences setting the art jewelry concept apart is that of scale. While today we're accustomed to earrings that drop to the shoulder or bracelets that encase the arm from the wrist to the elbow, twenty years ago most jewelry took a more conventional size. Even artists working with more expected materials made the move to sizable proportions. Barry Kieselstein-Cord successfully reformulated the classic shape of a Western belt buckle, a traditional cross.

In addition to the difference in scale, materials also changed: instead of rubies and other gemstones, burnished copper; instead of platinum, sleek polyester resins, wood, and plated metals. "It's open to any kind of innovative materials people want to bring to the forefront," explains Morris, whose own forte is plated metal, particularly his linked disc pieces. His stable of Artwear artists is perhaps most notable in this respect. Cara Croninger, for example, who probably would have remained a sculptor if her career as a jewelry talent hadn't taken off, "sculpts" in acrylics and polyester resins. Her work, with its painterly sense of color combined with smoothly sculpted shapes, has a quality that's been likened to that of painter Helen Frankenthaler's. Gloria Lomas takes bark, scoops out the interior matter, and then gilds it, adding faux pearls and gemstones. The result: large-scale pieces with an earthy, almost woodland quality, and with a surprising delicacy of craftsmanship and finish that separates them from the rustic. Coty Award winner Ted Muehling, in contrast, works in a staggering range of materials—niobium, titanium, bronze and plated metals, cut and carved crystals and stones—creating timeless designs with an almost Japanese esthetic.

Who the wearer of this jewelry is has undergone an evolution of its own. In the 1970s, Shields says, there was something of an anti-precious-jewelry sentiment, and wearing 14k gold was almost considered too flashy, too "establishment." "Right" political thinking, in other words, meant eschewing it all for copper, which, coincidentally, was just what Morris was working in at the time.

Now, of course, the wearer is different. Artwear pieces are status symbols. Where once they were created to stand apart from costume jewelry, now traditional costume jewelry companies are picking up on the Artwear influence, their standard designs growing increasingly bolder, bigger.

As in any field, what makes a collectible, of course, is both how prolific and how important the artist is. If, for example, the artist helped pioneer the field, then anything by that artist tends to become collectible because that art then becomes historic. Points out Morris: "I know a lot of people who would kill to have any of the pieces in my private collection of Ted Muehling works."

Morris, in fact, is working on highlighting this very concept. In celebration of Artwear's first decade of existence, he's staging two gallery shows: in the Robert Lee Morris Gallery, a ten-year retrospective of his own work, and at Artwear, his personal collection of other artists' work featuring many of their groundbreaking pieces. "When people see that over the years, piece by piece, with careful editing and shopping, you can put together a quality collection for relatively not much money, I think it could push a lot of people over the edge, people who've been thinking of collecting jewelry but were not quite sure. . . ." ▽

PETER BROOK

(Continued from page 444)

street-theater, all the metaphysical majesty of the religious rituals I have seen in India and the Far East. Brook and his actors and musicians have created an epic world in which violence, hilarity, lyrical rapture, and divine manifestation alternate with complete simplicity.

To spend nine hours in this world, as I and six hundred others did that day in February, was to go on a pilgrimage through being: When it was all over, we turned to one another, no longer strangers, talked, took hands, lingered on as if unwilling to reenter a reality less exalted and clear than the one we had been gathered up into. A German woman sitting next to me turned before she stood up to leave and said, "How will I ever return to the theater after this?" Then, "Never mind that. How will I return to Munich?"

From so seamless an experience, it is impossible to select details and to play the game of criticism. I would, however, like to pay tribute to perhaps the most difficult and ambitious part of Brook's conception: its religious intensity. Intensity to Western ears suggests "solemnity." Brook has always known that solemnity is the death of the theater; his recent explorations of Persian mysticism in *Conference of the Birds* and Hinduism in the *Mahabharata* have liberated in him a lightness and spiritual grace. In the world of the *Mahabharata*, metaphysics is as natural as eating; holiness is free of dogma; nothing of the world's misery is denied, but the gods are shown dancing eternally behind life and inviting the soul to their dance. As the cycle of the plays progresses, our involvement deepens, becomes increasingly complex and luminous, until the whole work and our absorption with it seems one single manifestation of Krishna himself.

The most moving instance of this occurred in the first of the three plays, *Game of Dice*, during the scene of Draupadi's humiliation. Draupadi, the wife shared by the five Pandava brothers and loved by each, equally and without jealousy, for her beauty and purity, is lost in a game of dice to the Kauravas. Commanded to strip, she kneels and prays to Krishna to spare her. The Kaurava brother seizes what he imagines to be Draupadi's sari but which is in fact the god's divine cloth. He keeps pulling but the folded gold silk never ends and Draupadi remains clothed, her arms outstretched in prayer, her mouth moving in mantras of adoration of Krishna. A gold diagonal spreads across the stage, a strip of divine light. For one moment all theatrical fiction is forgotten; the god seems to be there.

That strip of burning gold silk has come to symbolize for me the whole production. The *Mahabharata* is the saga of the destruction of a world, of the bloody and ruthless strife between brothers that ends a race and an era; yet the overriding feeling of Brook's production is of a great, mysterious joy. The nine hours of suffering do not end with lament but with a vision of paradise: sitars play; candles are placed on the water; the actors sit on rugs eating and talking. Brook's willingness to confront humanity at its blackest has not led to nihilism but to an exultation in life itself and in the powers that dance behind and through it. ▽

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THE ADDITIVES DEBATE

(Continued from page 405)

that the American diet may have *reduced* cancer risk, Dr. Bailar adds. "For example, the incidence of stomach cancer has decreased steadily during this century—which may be related to diet."

Other experts argue that the evidence is not yet in. "At this time, we simply do not know what the long-term health effects of exposure to low levels of toxic chemicals will be," says Lawrie Mott, senior staff scientist, Natural Resources Defense Council. Lowering the carcinogenic potential of the food supply may be an important way to *reduce* risk.

PESTICIDES: HOW SAFE?

Government agencies acknowledge that most pesticides in sufficient amounts are potentially harmful to health. EPA policy is based on the theory that the tiny amounts present in food expose us to a very small risk, one that is outweighed by benefits to agriculture.

Experts now believe, however, that many commonly used pesticides are far more hazardous than was ever imagined. The reason: a number of these chemicals were approved years ago on the basis of studies that were either poorly performed or doctored.

According to the EPA, there are six hundred chemical pesticides now on the market whose safety is uncertain. Although the FDA is retesting these at the current rate of twenty-five chemicals per year, the testing won't be finished until 2005. A bill is now before Congress that would require the EPA to speed up retesting, setting a nine-year deadline.

State authorities are empowered to set stricter limits on pesticide residues than those established by the federal government—which is welcomed by environmentalists, who say that the EPA's tolerance levels are too high and that the FDA's monitoring is inadequate.

Consumer advocates also charge that the EPA is slow to take action on other chemicals that fall within its jurisdiction. Highest on the list is daminozide (tradename Alar), an agent used to enhance fruit's freshness and color. "Daminozide is a potent carcinogen; and its breakdown products—present in processed foods such as apple juice and applesauce—are equally toxic," Lawrie Mott says.

Another serious concern: One quarter or more of our fruits and vegetables are imported from countries that still use DDT, EDB, and other pesticides that were banned in the U.S. years ago. Although the FDA has been heavily criticized for inadequate monitoring, FDA commissioner Frank Young, M.D., says, "This is an area on which we are now placing increasing emphasis."

"If people knew that the grapes on their table were grown by agricultural workers who became sick or died from pesticide toxicity," says Dr. Ahmed, "would they feel good about eating them?"

ADDITIVES: GOOD OR BAD?

Most of us are concerned about the safety of artificial additives and preservatives; but experts say that, generally, the FDA does a thorough job of protecting us.

The most serious problem now confronting the FDA: current food safety laws, written nearly thirty years ago, were based on tests used to assess risk that were far less sensitive than tests are now. Certain food additives, long taken for granted as safe, have been found, on retesting, to have unsuspected dangers.

Sodium nitrite, used to cure and preserve meat, is one example. Although experts now recognize that it is converted within the body to nitrosamines, which are potent carcinogens, the food industry contends that nitrites are needed to prevent growth of dangerous bacteria. Scientists, however, point out that freezing can offer the same protection.

Sodium bisulfite, another additive once considered safe, now has been shown to cause adverse reactions—or even death—in some asthmatics. Sulfites are now banned as preservatives for fresh fruits and salad vegetables. Most processed foods and beverages that contain sulfites (including wines by the end of the year) must be labeled to alert customers.

"Would you choose a pretty apple or a safe one?"

Americans consume millions of pounds of *artificial colorings* every year—in candy, soda, breakfast cereals, and ice cream—which may cause allergic reactions and increase the risk of cancer. Several food, drug, and cosmetic dyes, on a "provisionally accepted" list since 1960, have not yet been adequately tested. Of ten questionable dyes, six have been approved; one was withdrawn by the manufacturer.

Artificial sweeteners have had a generally poor safety record, and some health experts feel they are allowed on the market only because the public wants them so badly. Ten years ago, the FDA tried to ban saccharin, following reports that it caused bladder tumors in laboratory animals. But the plan was dropped because of industry pressure—and public clamor. Saccharin-containing foods now bear a warning label.

Public enthusiasm may also have encouraged early approval of aspartame, which some scientists believe was released without adequate testing.

MEAT: CONTROVERSY OVER DRUGS

The number-one concern: indiscriminate use of antibiotics, added to animal feed to supposedly enhance growth and prevent disease. This practice alters some animal-borne bacteria, which become "superbugs," able to resist the very drugs meant to control their numbers.

"Even harmless bacteria can transfer this drug resistance to other bacteria that cause food poisoning. These resistant bacteria strains can be passed from animals to humans and may potentially cause infections that are difficult to treat with available drugs," explained Richard Novick, M.D., director, Public Health Research Institute, NYC. The National Cattlemen's Association has officially recommended to its members that they use antibiotics only to treat infection—not to promote growth.

The presence of resistant strains of bacteria in animals is especially alarming because a significant amount of our meat—especially poultry—is contaminated with disease-causing bacteria. The USDA contends that the best way to reduce food poisoning may be to develop a way to "pasteurize" meat. For the time being, the agency is advising the public to handle and cook meat carefully. "Solid pieces of meat tend to contain only surface bacteria, so it is usually safe to eat 'pink' beef and lamb. But it is important to thoroughly cook chopped meat and chicken—and, of course, pork," says Donald Houston, D.V.M., administrator, Food Safety and Inspection Service, U.S. Department of Agriculture.

Antibiotics aren't the only drugs in question. In 1986, a House of Representatives committee accused the FDA's Center for Veterinary Medicine (CVM) of allowing the illegal marketing of thousands of animal drugs that have never been approved. The report also charged that many "approved" drugs had never been adequately tested.

Even drugs considered safe should not be present in meat in appreciable quantities. In a recent article in the *Tufts University Diet & Nutrition Letter*, Franklin M. Loew, D.V.M., Ph.D., dean of Tufts University School of Veterinary Medicine, commented that spot-checking and sampling methods "are not sufficient to reliably assure human safety."

One especially sensitive topic is the use of estrogen and other hormones, which enhance animal growth but may have harmful effects on people, even in tiny amounts. Current laws permit only restricted use of hormones in livestock; "but it is likely that there is widespread illegal use of hormones—including diethylstilbestrol, known as DES, a cancer-causing agent," says Dr. Ahmed.

CARCINOGENS: NATURAL VS. MAN-MADE

"Every meal has many carcinogens, and when one compares the level of carcinogens in contaminated water or pesticide residues in food to the level of natural carcinogens also present in the diet, it is clear that water pollution or pesticide residues represent a trivial exposure by comparison," says Bruce Ames, Ph.D., chairman of the department of biochemistry at the University of California, Berkeley. Dr. Ames points out that cooking food until it is brown and crusty also creates carcinogens. But some experts believe Ames misses the point. "By adding man-made risks, we increase our chances of getting cancer," says Dr. Ahmed.

"Food also contains many anti-carcinogenic substances. Although we have much to learn about the relationship between the agents that cause cancer and those that suppress it, we have observed that they usually occur together, which suggests that there may be some kind of natural cancelling-out effect." This is one reason some experts believe that man-made carcinogens may pose a greater risk.

A common example of a naturally occurring contaminant is *aflatoxin*, a carcinogen found in some grains, nuts, and foods made from them, including peanut butter and cereals. Consumer groups have accused the FDA of permitting excessively high levels of aflatoxin.

"ALTERNATIVE FOOD"

Some consumer groups have shifted from challenging government policy to making a contaminant-free food supply widely available—not just in "health food" stores but in supermarkets. Americans for Safe Food, a group formed by the Center for Science in the Public Interest, believes that if more consumers demand contaminant-free foods, food producers and suppliers will see a profit and respond.

"Our concern is that consumers are not receiving adequate information. Food suppliers argue that they use pesticides and daminozide because people want appealing-looking apples. But who is there to inform consumers that the price of the perfect apple is dangerous chemical residues? If consumers had the choice, would they choose a pretty apple or a safe one?" says Deborah Schechter, director, Americans for Safe Food.

Experts suggest that while food-safety issues are important, we must concern ourselves more with the *content* of our diets. "The diet of most Americans—high in sodium, cholesterol, and fat—is probably more dangerous to health than food additives," says Dr. Bailar.

Another reason to eat a balanced diet: food *selection* may also influence the impact of additives. According to C. Wayne Callaway, M.D., associate professor of medicine, George Washington University, and a member of an American Dietetic Association panel that developed a set of dietary guidelines to help women reduce disease risk, "If you eat a varied diet, you are far less likely to experience ill health effects from potentially harmful additives and contaminants than if you limit food choices." ▽

FOOD WARS

(Continued from page 405)

were discovered to be carcinogenic. With the banning of substances like the widely used ethylene dibromide (EDB) and DDT, officials turned to irradiation as an alternate method: irradiation of spices gained FDA approval in 1983, pork in 1985, and fruits and vegetables in April 1986.

Critics have attacked the FDA for easing restrictions on using the treatment. "It's another example of what I call the technological imperative," says Donald Louria, M.D., in charge of preventive medicine and community health at the New Jersey School of Medicine. "When we develop a technology, we make the assumption that it is necessarily good and must be used. The FDA has done a slipshod job here. We need a lot more study before we can accept food irradiation."

Although almost none of our national food supply is currently irradiated, proponents believe the technology to be a growth industry. About twenty major food companies have joined the Coalition for Food Irradiation, a Washington, DC–based trade group. "The FDA ruling on fruits and vegetables really opened the door," says Ellen Morton, spokesperson for the National Food Processors Association, a member of the coalition. "But food irradiation is an economy-of-scale process: the more food irradiated, the more economical the process. So the process has to grow. . . . Consumer acceptance is the biggest barrier."

Not only is industry jumping on the bandwagon but so are other nations—more than thirty countries have approved treating food with ionizing radiation. The World Health Organization, the Food and Agriculture Organization of the U.N., and the International Atomic Energy Commission have endorsed the process, and the Department of Energy is actively encouraging food irradiation as a continuation of Dwight D. Eisenhower's "Atoms for Peace" program.

The DOE's involvement has aroused much controversy. "The DOE's mandate is not to ensure the safety of the country's food supply but to provide the defense department with nuclear warheads," says Kathleen Latimer, a legislative aide to Congressman Douglas Bosco (D-CA), who has introduced a bill to tighten restrictions on food irradiation. "And right now the DOE is aggressively promoting food irradiation, much more than any other group, including the commercial food industry." One reason for this may be, according to Latimer, that the DOE is forbidden by the Atomic Energy Act to reprocess nuclear waste at commercial nuclear-power plants for additional nuclear materials. Irradiation plants reprocess cesium-137 for food treatment and at the same time can inexpensively extract plutonium, which is a material of great interest to the DOE for weapons production.

Also, "the DOE appears to want to get rid of its cesium-137," says Mark Robinowitz, a former assistant director of the Health and Energy Institute, in Washington, DC, who is now writing a book on irradiation. Nuclear-waste facilities no longer have adequate storage for this highly radioactive substance. "This is a very serious issue," Robinowitz charges. "The DOE is loaning cesium-137 to irradiators, and it's covering some transportation expenses and all of the eventual waste-disposal costs. After the cesium-137 is used for food irradiation, it can be classified as low-level waste," which doesn't require as strict and expensive storage procedures.

Many public-health advocates are concerned about worker safety and the danger of environmental contamination at food-irradiation plants. Says Robinowitz, "Each irradiation facility will contain more long-lived radioactivity than is released by a one-megaton bomb. [The bomb dropped on Hiroshima was .0125 megatons.] Even if it were safe to eat irradiated food, there's no way to make the use, transportation, and disposal of enormous amounts of radioactive materials safe." Cesium-137 remains dangerous for 600 years, so any leakage into groundwater or atmosphere would be extremely serious.

Congressman Bosco's legislation calls for a halt to irradiation of pork and produce, for more research of irradiation technology, and for tighter labeling requirements. He says, "The FDA says it can't vouch for the safety of the free radicals [a radiolytic product], so it'll only allow a few. But just because you're hit with five rocks doesn't mean you're safer than if you were hit with five hundred. We have perfectly good ways of preserving food now. This technology is superfluous." Bosco currently has eighty-one co-sponsors for the bill in the House and nine for a companion bill in the Senate. Citizen groups around the country have collected several thousand signatures on petitions opposing the process.

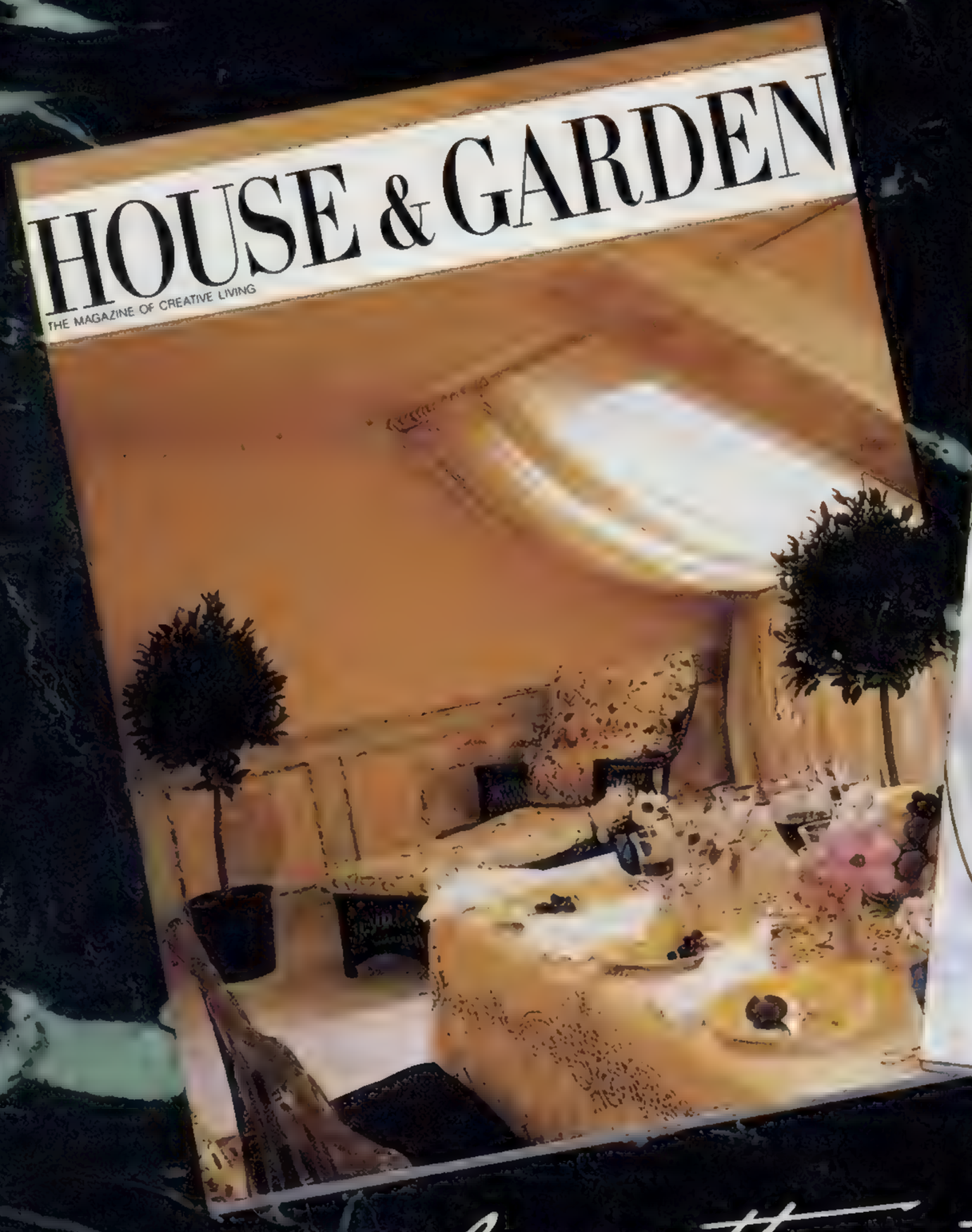
Nonetheless, food irradiation still has its supporters on Capitol Hill. Congressman Sid Morrison (R-WA) is one of six representatives and senators to lobby the Appropriations Committee each year for funding of demonstration irradiation projects, and he firmly believes that the benefits far outweigh the risks. "Anything born under a mushroom cloud will cause some concern to some folks," says Morrison. "But we're learning to harness the beneficial results you can get from penetrating energy. I share the concern about the transportation of isotopes, but we can't let the phobia of radiation get in the way. That's not how society makes headway."

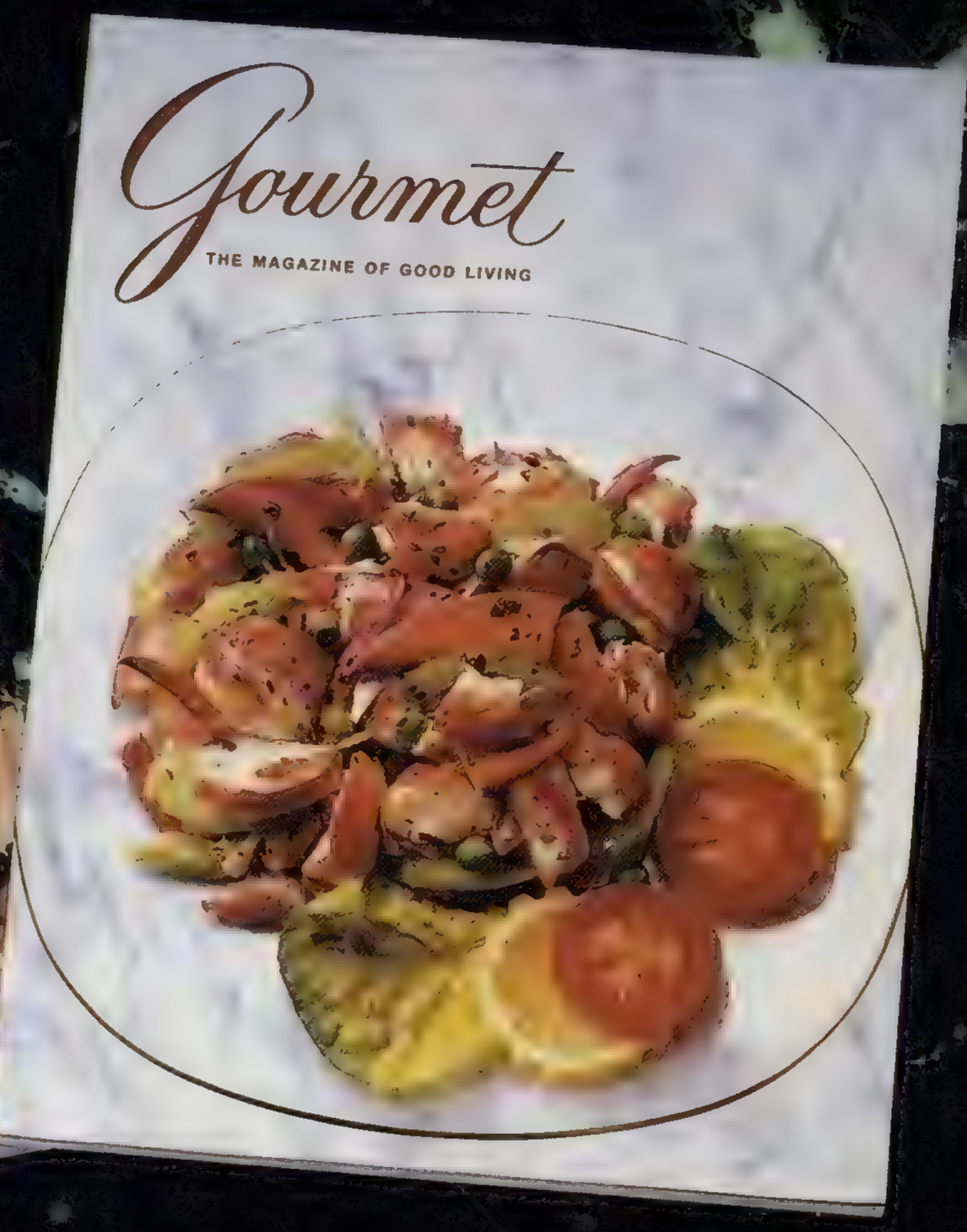
What, then, are the alternatives to food irradiation? Wilson Kidde, president of International Agritech Resources, a New York City consulting firm specializing in food technologies, says, "There are plenty of other options that make a lot more sense—modified-atmosphere packaging and controlled-atmosphere storage, localized agriculture, non-invasive ultrasound. Radiation raises more problems than it could ever solve."

The fundamental question raised by the debate over food irradiation is how much we can afford to tamper with our food, or whether we should tamper with it at all. In our era of centralized agriculture and growing urbanization, food preservation is an important public health issue. We learned the tragic mistakes of EDB and DDT and more the hard way. They were approved, quietly and calmly, by scientists and legislators at the time—proof that putative authorities can make mistakes, too. Irradiation is an enormously expensive, technologically complex technique that raises a number of questions about safety. Cancer is already epidemic in our society, and we should be cautious about introducing more carcinogens into the food chain. Food irradiation is an issue that affects every one of us—every day, on the dinner table. This time we should slow down and think long and hard before saying yes. ▽

Maura Moynihan, *a journalist who has written for many magazines, sits on the board of "Food and Water, Inc.," an organization that reports on environmental radiation issues.*

COLLECTIBLE *Treasures*





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THE GENETIC EFFECT

(Continued from page 404)

pregnant animals. Certain glycol ethers, which have been used in a wide spectrum of consumer and industrial products (including printing inks, dyes, paints, paint thinners, cleaning products, lacquers, and cosmetics), have been linked to birth defects, testicular atrophy, and abnormal sperm development. Evidence from animal studies about the hazards of glycol ethers is convincing enough that the federal government has cautioned against their use, and some manufacturers have removed them from their products. Formaldehyde, found in insulation, particleboard, permanent-press fabrics, cosmetics, and cigarette smoke, has been shown to cause menstrual disorders, anemia during pregnancy, and low-birth-weight infants among women who work with the chemical. Research even suggests that electric blankets and water beds may produce magnetic fields and heat strong enough to cause miscarriages.

Of equal concern are home and garden pesticide products. Pest strips used for fly control contain the insecticide DDVP, a known mutagen. Many garden dusts and flea powders contain Sevin (carbaryl) or captan, both linked to birth defects in animals. Many disinfectants, virtually untested for long-term health effects, are mutagens.

Commercial chemicals and home-use products are touted as "safe," but their safety has not been positively proven. A 1984 National Research Council study found that in a random sample of the sixty thousand chemicals, pesticides, drugs, and cosmetics on the market, fewer than 20 percent had been tested for toxicity thoroughly enough to assess fully their effects on humans. In fact, only 6 percent of all chemicals had been adequately tested for reproductive effects and only 9 percent for genetic effects.

According to the National Institute on Occupational Safety and Health, at least fifty widely used industrial agents—including low-level radiation, pesticides, solvents, and heavy metals—pose a threat. Exposure is not limited to factory employees. Industrial practices frequently contaminate nearby air and water supplies. In Alsea, Oregon, in the 'seventies, miscarriage rates were triple the norm in areas where the forest service sprayed the herbicide 2,4,5-T, now off the market. The herbicide 2,4-D, also widely used in Alsea, is still used for weed control. In San Jose, CA, rates of congenital heart defects doubled and miscarriages tripled among residents exposed to chemically contaminated drinking water.

Until recently, scientific research on workplace chemicals focused almost exclusively on pregnancy and the mother's contribution to fetal harm. Today, it is clear that a father's fertility is at equal risk and that poor sperm quality may trigger pregnancy mishaps. For example, in numerous studies, the wives of dentists, anesthesiologists, and other medical workers exposed to anesthetic gases suffered a high incidence of miscarriages. Many male Vietnam veterans believe their exposure to Agent Orange caused their babies' birth defects. Scores of men who manufactured the pesticide DBCP became sterile; others fathered deformed children.

Work chemicals shown to damage human sperm include lead (Chrysler Corporation was recently slapped with a $1.57 million fine for exposing some workers to unhealthy levels of lead and arsenic), the solvent carbon disulfide (used in the manufacture of rayon), and the gasoline additive EDB. In an attempt to protect future generations, many companies have adopted "fetal protection policies" barring fertile or pregnant women from working with hazardous substances; but these policies may be too little, too late and may also be discriminatory. Studies show that mutagens, for example, can pose a greater risk to men than to women because these toxins attack dividing cells. Therefore, sperm (men produce millions a day) are more vulnerable than ova.

Unfortunately, with reproductive toxins, it is difficult for scientists to establish precise causes and effects—especially since most of us are exposed to a variety of contaminants in our daily lives. Researchers disagree on the meanings of many of their findings. It could be years before we understand how best to keep our exposure within safe limits.

The existence of reproductive hazards at work has stimulated the emergence of a potentially powerful coalition of environmental groups, women's rights advocates, and labor organizations. Almost all have ongoing activities directed toward improving reproductive safety in the workplace. "Reproductive dysfunction is an issue people care about passionately," says Joan Bertin, an attorney with the American Civil Liberties Union and a longtime activist on this issue. As evidence accumulates, Bertin believes, pressures on lawmakers to come up with solutions will intensify. —CAROLYN MARSHALL

Carolyn Marshall *is director of the Reproductive Hazards Project, a journalism project of The Tides Foundation. She is writing a book on reproductive hazards.*

IS OUR WATER SAFE?

(Continued from page 406)

bacteria, reacts with organic materials in the water to produce chloroform and other carcinogenic compounds. Federal standards limit amounts of these compounds, but many experts feel current accepted levels are too high.

● Health risks are not only related to drinking contaminated water. Many dangerous water contaminants are volatile, creating toxic steam.

"Activities that produce steam—such as showering—release contaminants into the air. Inhalation of steam exposes us to six to one hundred times more contaminants than water consumption," says Julian Andelman, Ph.D., professor of water chemistry, University of Pittsburgh Graduate School of Public Health. "Until recently, there were no federal standards for acceptable levels of volatile chemicals in drinking water. The good news is that the EPA has established new volatile-chemical standards that take into account the risk associated with inhaling these carcinogens. Each state will be responsible for enforcement."

The bottom line: "Water contaminated with volatile chemicals should not be put to any use in the home," Dr. Andelman says.

WHO CLEANS UP?

The nation's water is already so seriously contaminated that the federal government has been obliged to focus on cleaning up drinking water itself, not just sources of pollution. In addition to an amended Clean Water Act, a tougher version of the thirteen-year-old Safe Drinking Water Act was signed into law recently. Under this law, states set up groundwater protection programs for public drinking water, and within the next few years the EPA must establish standards for eighty-three drinking water contaminants.

But EPA's responsibility stops there. Under current law, the *states* are responsible for eliminating contaminants so that drinking water meets federal standards. In areas plagued by many sources of contamination, experts say, water should be cleansed before it is piped out for drinking, using filtration systems with activated charcoal that remove organic chemicals.

IS BOTTLED WATER BETTER?

Concerned about water contamination, many people have turned to bottled water as a source of "safe" drinking water, but bottled water is not necessarily purer than tap water. The FDA sets bottled water standards for bacterial contamination and trace minerals and metals, but not industrial contaminants or many commonly used pesticides. Although most states have standards similar to federal guidelines, bottled water must meet federal drinking water standards *only* if it is transported across state lines. If you use bottled water, contact the manufacturer; ask where the water came from, where it was tested, what it contains.

DOES FILTERING HELP?

Home filtering devices, installed under a sink, also have become popular, especially in areas where water has an unpleasant taste or color. These devices, however, keep water looking and smelling pure long after they have ceased filtering out contaminants and should be used only according to an expert's advice.

If you have any doubts about the quality of your tap water, have a sample tested. EPA regional offices will direct you to the state agency that can recommend a certified laboratory.

Once a problem has been detected, seek professional help. If you use municipal water, the supplier is responsible for correcting any problems. Should they fail to cooperate, contact your local health department. If you live in a private home with an individual well, contact your health department before installing a filtering device. —JUDITH SCHMID

(Continued from page 406)

disease each year, says the American Lung Association.

"Passive" smoking—exposure of nonsmokers to cigarette smoke—is a killer, too. The American Public Health Association finds that, every year, as many as five thousand nonsmokers contract fatal lung cancer as a result of tobacco smoke in the air. Of these, some thirty-two hundred appear to be caused by exposure to tobacco smoke on the job.

If you breathe somebody's sidestream smoke, you may be getting a more potent dose of cancer-causing agents than the actual smoker gets. Measurements show that sidestream smoke contains higher levels of at least seventeen carcinogens and toxic chemicals than smoke inhaled by smokers—partly because sidestream smoke does not go through the cigarette filter but enters the air directly from the burning end of the cigarette.

Progress is being made towards smoke-free work environments. To date, nine states regulate smoking in private-sector workplaces. And this summer, the APHA joined wih the activist organization Health Research Group in a petition to the government's Occupational Safety and Health Administration (OSHA) to prohibit smoking in indoor workplaces throughout the nation.

RADON: "HOT" AIR

Radon gas is a substance that has been seeping from the earth for eons. Only in the last decade was it found to be an important threat. Scientists estimate that radon in homes may cause as many as twenty thousand lung cancer deaths in the United States each year. The EPA states that radon may be the second leading cause (after smoking) of lung cancer.

Why the almost sudden emergence of this enormous health threat? Scientists believe the buildup of radon gas inside homes was exacerbated by the energy crunch in the 1970s, when homes were insulated, weatherized, and caulked to prevent heating leaks and may have had less than adequate venting.

Radon gas begins as the elemental metal uranium, which decays to radium, then to radon gas. The gas itself is not harmful—the dangerous substances are radon "daughters" or breakdown products (polonium 218 and 214, lead 214, and bismuth 214). These attach themselves to airborne particles that can be inhaled and carry cancer-causing radioactivity into the lungs.

Radon gas seeps from the soil through foundation cracks, pipes, and other openings beneath buildings; and it can enter the water supply, which then releases the gas as it flows from faucet and shower head.

Anthony V. Nero, Jr., Ph.D., a senior scientist for the indoor environment program of Lawrence Berkeley Laboratory, Berkeley, California, says monitoring efforts so far indicate that typical radon concentrations—found in about 90 percent of U.S. homes—are about one picoCurie per liter of air (or pCi/1). The remedial-action level set by the EPA is four pCi/1. The EPA estimates that up to eight million homes fall into this category. But in some areas—e.g., the Reading Prong section, a geological formation in Pennsylvania, New Jersey, and New York—many homes rate between 20 and 100 pCi/1, a serious risk.

High levels of indoor radon also have been found in Florida, Maine, Montana, Colorado, Wyoming, and Wisconsin; but scientists believe that high concentrations may exist in any part of the country. Says Dr. Nero: "We believe that roughly one million homes will soon be the focus of the largest environmental search this country has ever undertaken."

The Environmental Defense Fund, a consumer-action agency, says the government "action levels" for indoor radon do not sufficiently protect public health; and allow indoor radon concentrations high enough to cause a one-in-sixty-five risk of lung cancer. (A pack-a-day smoker with no other risks has about one chance in twenty-five of dying of lung cancer; a nonsmoker who avoids carcinogens such as smoke, asbestos, and radiation only one in two thousand or less.)

> "We can expect skin-cancer rates to double"

For more information about radon gas: Get in touch with state or local health authorities or the federal Environmental Protection Agency Office of Radiation Programs. These sources can provide lists of testing firms. EPA information can help you decide whether you have a radon problem and, if so, how to correct it.

MICROWAVES, ETC: HEALTH ZAPPERS?

We live in an electronic environment. Invisible energy in the form of radio waves, including microwaves, emanates from many sources—television and radio satellite transmissions, video display terminals, long-distance telephone transmissions, medical devices, radar, air traffic control systems, microwave ovens. Scientists say that, in each of these, radio-wave emissions are extremely weak. En masse, in today's large numbers, do they endanger health?

High levels of microwaves—such as an oven leak—can burn human tissues. But, as reported in *Scientific American* by scientists Kenneth R.Foster and Arthur W. Guy, despite thousands of studies since microwave technology began, no clear-cut human damage from ambient low levels of these electromagnetic waves has been demonstrated.

The Food and Drug Administration regulates ovens for microwave radiation leakage. But, according to Foster and Guy, the United States currently has no uniform standard for microwave exposure. The EPA is working on one for the general public. Meanwhile, agencies set their own limits, as do some states, countries, and nongovernment organizations. (These are based on standards developed by the American National Standards Institute—ANSI, a private organization that recommends safety guidelines.) And consumer groups and environmental agencies are keeping knowledgeable eyes on potential health effects.

OZONE: DISAPPEARING INTO THIN AIR

Ten to twenty miles above earth's surface, the protective layer of ozone gas, which normally shields earth's plant and animal life from much of the sun's destructive ultraviolet (UVB) radiation, is being destroyed by chemical gases.

At the same time, chemical gases that accumulate in the lower atmosphere, where we live, create a "greenhouse effect" that scientists say is likely to produce global warming with catastrophic results: heat waves, storms, crop failures, shoreline and river-delta floods.

The principal villain is the chemical family of chlorofluorocarbons (CFCs), widely used as refrigerants, propellants, foam-blowing agents, and solvents. A decade ago, the United States banned aerosol spray cans that contain CFCs, an action that temporarily reduced emissions of the gas. Since then, other industrial and manufacturing uses have grown.

In the atmosphere, CFCs are a major contributor to the greenhouse effect. Eventually they drift into the stratosphere, where they break down, releasing chlorine, which sets off destruction of the ozone UVB-ray protection.

Atmospheric physicist Michael Oppenheimer, Ph.D., senior scientist at the Environmental Defense Fund in New York, says: "If CFCs are not brought under control, we can expect the rates of skin cancers, including malignant melanoma, to double. This figure is for the U.S. alone, but the ozone effect is global.

"Ultraviolet B radiation is damaging to eyesight, so we would also expect increased incidence of ocular disease. Another area of human health consequence is immune suppression. Animal studies so far strongly suggest that the immune system does not function as well with enhanced ultraviolet radiation; so it's likely that with human immune systems functioning less efficiently, we would have increases particularly of diseases related to the skin," says Oppenheimer.

But there is hope. "Almost every use of CFCs finds a ready substitute in a different chemical that is not destructive to the ozone layer," says Oppenheimer, who is optimistic about developing international CFC controls.

WHO TAKES OUT OUR GARBAGE?

The Environmental Defense Fund tells us that in the U.S., each person generates an average of one ton of garbage and trash each year. That is two hundred forty-three million tons of waste—and a severe shortage of places to put it or methods for processing it. Incineration can—and does—endanger air quality. Burial or ground dumping leads to contaminated soil, groundwater, and waterways. Ocean disposal threatens marine ecosystems and the food chain, and increases risk of poisoning seafood.

Incineration of municipal waste is on the rise, primarily because burning reduces waste volume by as much as 90 percent. Is burning garbage safe? The EPA has reported that existing facilities can *(Continued on page 492)*

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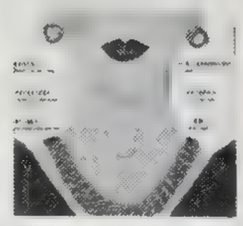

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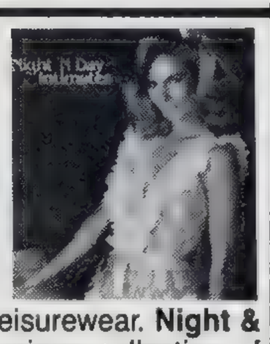

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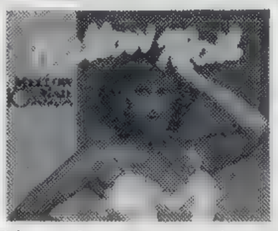

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CURING THE WORLD

(Continued from page 490)

emit dioxins, metals, and acid gases that, if left unregulated, are health risks. With technologies already available, says the EPA, incinerator emissions can be reduced by more than 99 percent. (All new facilities need permits under the national Clean Air Act.)

In communities where landfill disposal is still being used, look forward to EPA-strengthened standards for safe solid-waste landfills. Look forward also to high-technology answers to toxic waste disposal problems, as industrial firms get into the action. According to *The Wall Street Journal*, public and private spending for cleanup and disposal of hazardous waste will amount to as much as $20 billion annually over the next few years.

EXPERTS: WHO KNOWS BEST

Where to write or call for information—and guidance—on environmental health concerns.

CITY, COUNTY, AND STATE GOVERNMENTS: Departments of Health, listed in your phone directory, can provide (or direct you to) information on air and water quality, radiation protection, indoor pollution, home safety.

FEDERAL GOVERNMENT PUBLICATIONS: Write to R. Woods, Consumer Information Center (CIC), Pueblo CO 81009, for publications from a range of federal agencies.

Recent environmental health reports: "A Citizen's Guide to Radon" (Item 136R), $1.00; "Asbestos in the Home" (Item 135R), $2.75; "Heat Recovery Ventilation for Housing" (Item 190P), $2.25.

Ask CIC also for the Consumer Information Catalog, listing government publications for sale (or free) on health, safety, and environment.

PRIVATE ORGANIZATIONS:

● *Environmental Defense Fund*, 257 Park Avenue South, NYC 10010. The EDF newsletter includes news of environmental research, education, and legislative action.

● *Consumers Union*, 256 Washington Street, Mount Vernon NY 10553, publishes the monthly *Consumer Reports* plus Consumer Reports Books. The book *Radon: A Homeowner's Guide to Detection and Control*, by Bernard Cohen and the editors of Consumer Reports Books, is now on bookstore shelves, $10. Or you can order it from Consumer Reports Books, 540 Barnum Ave., Bridgeport CT 06608. Add $3 for mailing.

● *American Lung Association*. Contact your local Lung Association or write national headquarters at Box 596-V, 1740 Broadway, NYC 10001. Brochures are available on air pollution and the following: radon, combustion pollutants, secondhand smoke, household products, formaldehyde, asbestos, biological agents.

● *American Cancer Society*. Local ACS units provide information and materials on cancer. Ask for information on skin cancer, cancer and diet, cancer and smoking.

● *American Heart Association*. National Center, 7320 Greenville Ave., Dallas TX 75231. Ask local chapter for facts on smoking, diet.

● *American Health Foundation*, 320 East Forty-Third St., NYC 10017, is a nonprofit biomedical research and health education institution producing books and reports on preventive health care.

● *American Council on Science and Health*, 47 Maple St., Summit NJ 07901. Consumer education on issues relating to food, chemicals, environment, and health. ▽

ENVIRONMENT AND HEALTH

(Continued from page 404)

doctors called DOC (Doctors Ought to Care), works with young people to make them aware that "as much as 30 to 40 percent of health problems are attributable to smoking." He points out that increasing numbers of cities and states are now passing Clean Indoor Air legislation, banning smoking in offices and other public places.

Other sources of indoor air pollution are also a concern—particularly in buildings "sealed tight because of energy costs," says William McDonough, of McDonough, Nouri and Associates, the architect who designed the Environmental Defense Fund's national headquarters—a design based on safety, natural light, and a concern for "the human dimension."

But these are only small-scale efforts. Most environmentalists would agree, for example, that recycling—aluminum, glass, newspapers—is a high priority. But, as Fred Krupp, executive director of the Environmental Defense Fund, points out, "It's unreasonable to ask people to sort their garbage into five piles, then go to five different recycling centers with it." What's needed is more astute political action, solutions from officials with a vision on how to reach environmental objectives.

The EPA, which recently set air quality standards for several pollutants (including ozone and carbon monoxide), has announced that more than thirty-five cities will probably fail to meet these standards by the end of the year. (What if they don't? Cities that don't have a plan or that don't make a real effort could, for one, lose their highway funding.) In New York City, officials say the city is unlikely to meet the standards until the year 2000.

"It's hard to know what that means," says a lawyer for one environmental group. "Should we not breathe for the next thirteen years?"

Environmentalists know that if we want to breathe easier, it will require continued personal efforts, alliances of business, political, and environmental interests. But each failure brings us closer to understanding Rachel Carson's warning: in our attempt to control our world, we are losing control of our future. ▽

THE ANTI-AGE WAR

(Continued from page 401)

New York and clinical assistant professor of dermatology at New York University Medical Center, stressed, "While throughout the ages, the idea of feminine beauty has evolved and changed, one factor has remained constant. Beauty always has been and, I am sure, always will be linked to youth."

With a median age in the U.S. today of over thirty, with more than one-fifth of the population fifty-five or over (and, by 2010, one-fourth fifty-five or over), the driving force in scientific cosmetics research is in the direction of trying to solve the degenerative process of aging skin. Leading cosmetics research scientists and other industry experts believe the Food, Drug and Cosmetic Act introduced in 1938 (and not amended since as far as cosmetics are concerned) has less and less relevance to today's sophisticated products, a result of the enormous progress made in skin-care science over the last decade.

It could be said the FDA itself set in motion the whole roller coaster of anti-aging claims they question today. The agency gave the industry an incredible marketing tool when an FDA expert panel responsible for reviewing sunscreen ingredients concluded that such ingredients could not only preclude sunburn, they could help to prevent some skin cancers and *slow down premature skin aging caused by the sun's UV rays*. "This discovery was part of the FDA's extensive review of OTC (over-the-counter) drug products that began in 1970," says Cutler. "The panel, recognizing that UV rays did much more harm than just sunburn, released this information in an effort to encourage people to use sunscreens. It was the start of many traditional 'non-beach' cosmetics houses adding sunscreens to their skin-care products and the beginning of 'anti-aging' skin claims, as slowly but surely many companies expanded the claim 'protection' (against UV damage) into 'repair'...and then to 'age reversal.'" Cutler explains further, "There were also products that added unapproved UVA sunscreen and those with ingredients that were claimed to affect the structure or function of skin. That's how the whole 'anti-age' momentum got under way.

"The FDA has a law that says drugs/new drugs are different from cosmetics. There are legal definitions here—and Congress made the laws. Until they are changed, the FDA has to enforce the Act. The type of testing required to support cosmetics claims, you must realize, is drastically different from that needed to convince the FDA to approve a new drug application. It isn't the amount of time it takes that's the issue, it's the quantum of information required by the FDA to prove a product is safe and will do what it's supposed to do. If you are the government official who has to approve something long-term for safety and efficacy, you have to be sure the company concerned has done the work because you're the one who

is going to be sitting up in front of Congress if anything goes wrong!''

There is another irony to report in the anti-aging product race. It concerns vitamin-A acid in Retin-A, the country's leading prescription drug for the topical treatment of acne, manufactured by the Ortho Pharmaceutical Corporation, one of the 165 companies that make up the giant health-care empire of Johnson & Johnson, with seven billion dollars in annual sales of health-care products. From studies carried out by Albert M. Kligman, M.D., Ph.D., professor of dermatology at the University of Pennsylvania School of Medicine, director of the Clinic for Aging Skin at the Hospital of the University of Pennsylvania, it was announced last year that Retin-A retarded and partially reversed the effects of photoaging, the term given to premature skin aging caused by overexposure to the sun. Dr. Kligman observed then, ''We are now at the stage of the pharmacological approach to aging—you could say science replacing hype!''

Despite the enormous interest generated in the scientific world by the results of ongoing tests with Retin-A on reducing visible age signs, George Thorne, M.D., of Ortho's Clinical Research Dermatology Department, carefully explains, ''We are a health-care company, long accustomed to dealing with the FDA for other drugs. Drug test results must be submitted to the FDA; cosmetics don't need FDA approval. It is a long and laborious route. There is never a sense of 'overnight sensation' about new drug applications—even if they happen to be directed toward the anti-aging area. In fact, work has been going on with vitamin A derivatives since the 1940s.

''Today, as always, what we are basically trying to do is to carry out our own in-house screening programs and also to fund other investigators [like Barbara A. Gilchrest, M.D., professor and chairman of the department of dermatology at Boston University School of Medicine and senior scientist, USDA Human Nutrition Center on Aging at Tufts University; and John J. Voorhees, M.D., professor and chairman, department of dermatology at the University of Michigan Medical Center] who are doing good, basic research in the area of aging. Right now we have fifteen independent investigators working on Retin-A and its importance in helping the ravages of photoaging. One step at a time. Retin-A is already approved for use in helping acne. The next step is to obtain approval for its use against photoaging.''

Richard Zahn, director of Ortho Product Management, Dermatology Division, says, ''There are some advantages in being in the prescription drug area. It means there is control over a product. People get the right instructions from a professional. It isn't just a matter of giving a woman a cream and saying, 'Here, go ahead and try it.' The reaction may not be exactly what the customer had in mind.

''Johnson & Johnson applauds the very successful 'Well Baby' program offered by pediatricians across the country, which emphasizes prevention not cure. This is also our thinking behind prescription skin care. Photo-damage repair and cosmetic benefits are important, but infinitely more exciting is the idea that if we biopsy a twenty- or thirty-year-old skin with evidence of premalignancy, we might be able to turn the situation around. In other words, stop a problem before it develops.

''Probably one of the biggest gulfs between the pharmaceutical business and the general cosmetics consumer business is that we generally have little or no conversation with the end user of a product,'' says Zahn. ''We always go through intermediaries—health-care professionals, clinics, physicians, hospitals—who diagnose the need and also have to recommend products. The emerging issue of Retin-A opens up a whole new approach—now we are looking at 'cosmeceuticals.' ''

Dr. Thorne continues, ''Until all the facts are in, we are prevented by the FDA from talking about Retin-A and its effect on aging skin. It is not a new drug, but it is a new 'indication' for the drug and eventually it will be filed—with all the scientific documentation—to seek approval for this new indication. We can't, won't, and never will make claims that haven't been documented through well-controlled scientific research.

''In fact, Retin-A and other vitamin-A acid derivatives (the retinoids) are probably the most exciting group of compounds to come to dermatology in a hundred years. We, together with a number of scientists all over the world, are working in many areas of dermatology with these retinoids. We have a good idea of how Retin-A works in treating acne, and now we're using that knowledge to treat other skin diseases. Data was also presented at the last American Academy of Dermatology meeting indicating preliminary results that Retin-A may be helpful in hair growth. It's very exciting.''

What do the leaders of the cosmetics industry, right in the thick of the controversy, think and say?

Guy Peyrelongue is president and chief executive officer of Cosmair, the American licensee and creator of many of the names we know, love, and depend on—L'Oréal, Lancôme, and Biotherm among many others. He points out, ''Alongside the dramatic progress made in effective products has come a major evolution in the consumer herself—her life style, her needs. With more exposure to the environment, more stress, and less time to look after herself, today's woman has set the pace herself for more and more skin-care research—and just as important, in my opinion, informed, reliable information.

''In the U.S., we spend over $2 million annually at Lancôme on training, have seven thousand beauty advisers across the country, thirty-seven full-service Lancôme Institutes of skin care and are currently stepping up that program. In order not to inhibit the progress that has been made, I believe there has to be more restraint in claims, despite the amount of investigation that goes into a product to justify what is said. Our major skin-care product, Niosôme, is the start of a new generation of products directed toward ameliorating signs of stress and of age. Women actively want this kind of product, and it is our responsibility to work toward producing it.''

(On Cosmair's agenda for 1988 is Biotherm's Biologics in three formulas—to address the needs/problems of thirty-, forty-, and fifty-year-old-plus skin. They are also considering a future introduction of Vichy skin care—number one in France, hypoallergenic, botanical-based and, says Mr. Peyrelongue, ''simplified and straightforward.'')

''Don't let's get intoxicated by our own perfume,'' says Sol Levine, president of Revlon, Inc., which today, with the recent huge acquistions of other cosmetics companies (Germaine Monteil, Almay, and Charles of the Ritz, among others), is a two-and-one-half-billion-dollar cosmetics company worldwide. ''We are not in the drug business. We're in the cosmetics, fix-it business. Today, we can help a woman thrive in the environment that she has to live in. We can ensure she doesn't suffer the consequences of time prematurely; but let's not forget what our business is all about—a glorious fix, an instant, easy way to help anyone, anywhere improve the way she looks.'' This month two major, imaginative Revlon innovations in skin-care delivery: the Respirar Mask (see page 400), and the gelatin moisture-releasing skin pill (see page 218).

Leonard Lauder, president and chief executive officer of Estée Lauder, says, ''We are totally committed to our consumers, and it's in everyone's interests to be able to communicate effectively about the benefits of our cosmetics products. Night *(Continued on page 494)*

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THE ANTI-AGE WAR

(Continued from page 493)

Repair, Skin Perfecting Creme, Eyzone Repair Gel are all the result of many, many years' research. In 1988, we're again setting our goals to improve on these achievements in new products we will introduce." (This month, Lauder's stunning Mezzotints, makeup "minimals," emphasize all that's good about skin.)

So what kind of claims can we expect to see in the future? *Texture, glow, shine; firms, smooths, softens, promotes younger-looking skin, moisturizes:* these are some of the non-controversial, "untechnical" words we will see resurfacing . . . even as research continues to move forward.

As Cutler says, "The FDA inquiry could turn out to be good news for everyone. On the one hand, companies will have to think twice about what they claim and how they claim it. Technical language, high-flown ambiguous promises, and implied claims will give way to simpler, more realistic language. On the other hand, although many of the companies making unapproved anti-aging claims probably won't pursue the matter through new drug applications—which take millions of dollars and many years of tests—the larger companies with pharmaceutical experience and the necessary resources may well pursue this course. This could mean a whole new level of skin-care claims for recognized, accepted 'drugs' for the skin, claims that everyone, everywhere will be able to believe." ▽

BIRTHDAY AT TIFFANY'S

(Continued from page 455)

turning out a silver gilt monstrance set with twenty-two amethysts, for St. Patrick's Cathedral; a silver vase decorated with Judaic symbols and patternings, for Temple Emanuel-El; and prayer books and hymnals covered in leathers, velvet, shell, and ivory.

We see the diversity of American taste, both official and personal, from the Great Seal of the United States, which Tiffany's redesigned in 1885, to a vermeiled sterling silver shovel for Liberace. And, eventually, we see a world in which the forces of good and evil, elegance and greed, do battle over Tiffany's, menacing its very existence with unfriendly takeover bids, corporate buyouts, and real estate developers' schemes to get their hands on its site, until finally justice is served—not once, but twice—when first Walter Hoving, in 1953, and later William Chaney, the store's chief executive officer, come to the rescue.

"The objects Tiffany's made over the years," according to John Loring, the store's current design director, a tall, dapper man with a worldly air, "were not in understated good taste. Instead, they were whopping, thunderingly original and impressive, creating a style all their own," a style he describes as "robust," "stripped down," "audacious and often delinquent," and—the adjective he returns to repeatedly—"exuberant." . . . "Tiffany's was there to create commemorative objects celebrating America's new affluence—people's horses, their yachts, their daughters' weddings. Since we had no imagery that we inherited, we had the opportunity of making up our own."

Tiffany's enthusiasm for things American manifested itself continually in its designs. The thirty-five-foot-high candelabrum made for James Gordon Bennett, Jr., the publisher of the New York *Herald*, to commemorate a yacht victory was topped by the figure of an Indian on the warpath, waving a scalp. When Tiffany's was commissioned by Lady Bird Johnson to design new china for the White House, Van Day Truex, then the design director, suggested American wildflowers as the motif. Today, the store sells silver versions of oval wooden Shaker boxes and of berry baskets, the kind one finds at any roadside stand.

After George F. Kunz was appointed Tiffany's gemologist at the age of twenty-three, in 1879, the store campaigned vigorously on behalf of American gems. Kunz searched and found the second largest emerald in the world in North Carolina, the finest sapphires in Montana, topazes and garnets in Utah, tourmalines in Maine. Having amassed an outstanding collection of American gem stones and crystals, he persuaded J.P. Morgan to buy it on behalf of NYC's American Museum of Natural History. In tribute, Kunz named the pink gem found in Madagascar and California "morganite."

Tiffany's, thanks to Kunz, was instrumental in awakening the public to the beauties of semiprecious stones, in "promoting the unusual as legitimate adornment," says Peter C. Schnierla, now the store's senior gemologist. A young man with a modest, friendly demeanor and an infectious enthusiasm for crystals, Schnierla speaks of Kunz with awe, the way a young psychiatrist might speak of Freud. "Actually," Schnierla says, "the terms 'precious' and 'semiprecious' are inappropriate. Rubies, emeralds, sapphires, diamonds, pearls, and black opals have been considered precious, meaning that the demand for them is consistent. But the fact is that the spinel, which is classified as semiprecious, is far rarer and can be more valuable at the top of its game than a lot of so-called precious stones. Tiffany's was very forward in insisting that everything but diamonds be called colored stones."

At the time Charles Lewis Tiffany went into business, with one thousand dollars borrowed capital and a boyhood friend from Connecticut for a partner, America was still a frontier country. "In Europe, there were events—the Empress's birthday, the King's reviewing of the troops," Loring explains. "In America, we had to make up events, like Mother's Day and Valentine's Day, as occasions for parties, for getting dressed up. The great American ceremony is not a coronation but a wedding. We're concerned about the events in our own lives. So Charles Tiffany built his business around the wedding, a common denominator in everyone's life, and focused the American imagina-

tion on this dream of the Tiffany-set diamond solitaire ring, of silver flatware and coffee sets.

"But how do you sell this to the public? By buying up various European crown jewels, Tiffany brought the mystique of European court life here and sold it to American industrialists. In the end, every young bride wanted her ring from the store where Mrs. Astor was buying the Empress Eugenie's jewels, so that she could participate in the same myth."

It was Tiffany's that introduced the naked six-prong setting, at a time when most diamonds were set in such a way that their flaws could be more easily concealed; Tiffany's that ushered in a new standard for purity in silver, which came to be written into U.S. law. Today, Tiffany's is the only jeweler to grant its designers their own collections, under their own names: Elsa Peretti, whose simple, fluid shapes in silver and silk cord have a peculiarly modern grace; Paloma Picasso, whose bold use of large colored stones and thick chains makes for jewelry that is striking and assertive; Jean Schlumberger, whose extravagant pieces, intricately detailed, are suffused with harmony and wit. All are given complete freedom. Each calls to mind Louis Comfort Tiffany's remark that a piece of jewelry "acts as a little missionary of art . . . in its own dumb way to convert the Philistine."

From 1980 to 1985, when Tiffany's was owned by Avon, the firm set out to attract a broader clientele, and began offering lower-priced merchandise; people who had always looked up to Tiffany's as an arbiter of taste now found Tiffany's angling for their business. The result was unexpected: old customers got confused and turned away.

When Chaney took over, he began restoring Tiffany's to its former stature and reasserting the store's superiority. Tiffany's expansion is now being redirected into the international rather than the mass market—with two new stores in London and Munich—and with carefully chosen new products, like silk scarves and a fragrance, introduced this fall. But, Suzanne McMillan, the store's vice president of marketing, is quick to add, "We will continue to position ourselves as a premier jeweler. We don't want to do a line of ready-to-wear."

Chaney may characterize the Tiffany's customer as "affluent," but he admits that affluence encompasses not just the rich but those he diplomatically calls "the ascending affluent" as well. From the beginning, Tiffany's has been both populist and elitist, an upperclass store for a society that, when convenient, likes to think of itself as classless. The first floor, Paloma Picasso says fondly, "looks like a private club, and yet, it isn't. You walk into one of those fancy jewelers in Paris, and you know your wealth is being measured by your appearance—all the jewelry is locked away, behind the counter. You walk into Tiffany's, and everything is there for you to see." There is still, true to Charles Lewis Tiffany's philosophy, something, however small, for everyone—a sterling silver key ring, for instance, at twenty-eight dollars, a piece of Tiffany's to take home.

Meanwhile, back at one of the first-floor jewelry counters, Paul Varjak has decided to buy Holly Golightly a present. She agrees to accept a gift for ten dollars "or under." The salesman (John McGiver) arrives and offers to be of some assistance. Varjak explains that there is a problem "of finance." They can only afford to spend "a limited amount." "May I ask how limited?" the salesman says.

"Ten dollars," Golightly answers matter-of-factly.

"Ten dollars," the salesman echoes.

"That was the outside figure, yes," Varjak concurs.

"Do you *have* anything for ten dollars?" Golightly asks.

"Well, frankly, madam," the salesman begins, "within that price range the variety of merchandise is rather limited. However, I do think we might have . . . let me see . . . strictly as a novelty, you understand, for the lady or gentleman who has everything—a sterling silver telephone dialer, at $6.75, including tax."

Varjak gets an idea: they could have something engraved, couldn't they? "Yes, I suppose so, yes indeed," the salesman says ruefully. "The only problem is you more or less have to buy something first if only in order to have some object upon which to place the engraving. You see the difficulty." Varjak produces from his pocket a ring. "This, I take it, was not purchased at Tiffany's," the salesman says, examining it closely.

Varjak explains that it came inside a box of Cracker Jack. "Do you think Tiffany's would really engrave it for us?" Golightly asks. "I mean, you don't think they would feel it was beneath them or anything like that?"

"Well, it *is* rather unusual, madam," the salesman says, "but I think you'll find that Tiffany's is very understanding. If you' ıe what initials you would like, we co 're something ready for you in the morni

There is about Tiffany's today, ıe past, a sense of all being right with th l, of everything in its place: the 128-cara -yellow Tiffany diamond in its case at k of the first floor; Gene Moore's designs, like tiny stage sets, in the windows (for the opening of the store in London last fall, the Statue of Liberty came down off her pedestal, smiling, and shook hands with Uncle Sam and Britannia, who were dancing together). The jewelry and the silver are still made in Tiffany's own workshops, and the silversmith who makes the Super Bowl trophy still engraves the name of his favorite team on the inside, for luck.

In the hallways, one imagines, roams the ghost of Charles Lewis Tiffany, a tall man who held himself erect, a staunch Presbyterian who walked to work every day and called his employees by their first names. He would undoubtedly agree that jewelry is, in Loring's words, "for beautiful women to wear to parties," that china, crystal, and silver are meant to enhance our gatherings at the dinner table. In the century and a half since its founding, Tiffany's has firmly established itself and its place in our society. And because the nature of so much of its merchandise has been commemorative and celebratory, it has been like a friend of the family, in on the most important events of our lives. ▽

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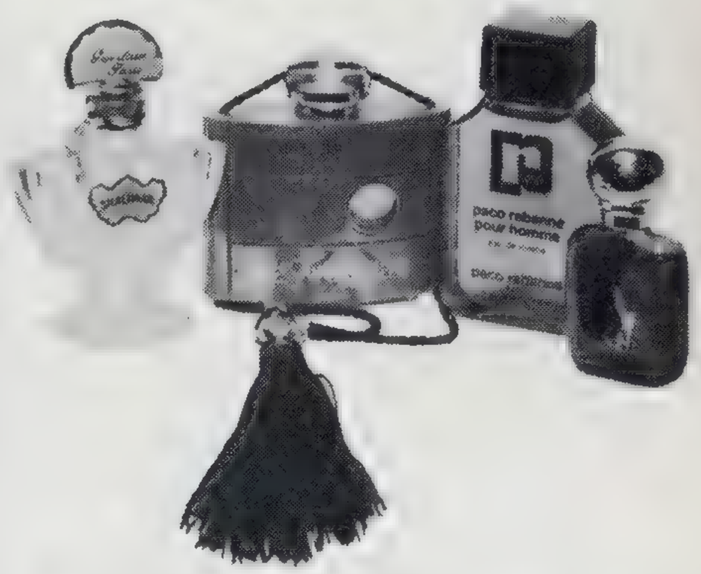

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Ambrosia

INFIDELITY—ITALIAN STYLE

(Continued from page 442)

to persuade her. Financial difficulties then mired the production until RAI, the Italian television network, contributed a third of the film's budget. Banier also managed to interest Mangano's friend Jacqueline Picasso, who had never before put money into a film. After spending a charming evening with Mastroianni and hearing part of the script, she accepted immediately and called her banker—on condition that Banier write the preface for her next, and last, exhibition *Picasso in Madrid*.

Dark Eyes is a combination of Italian and Russian sensibilities: drenched in emotion and passion, it is humane and vibrant, with beautifully shot scenes framed by the Russian landscape and time-worn Italian architecture. Though it has a strong narrative, the film is a riot of images, surrealistic encounters, bizarre details. Yet, above all, the movie succeeds because of the dynamism and sophistication of its international cast, which includes the Swiss-German actress Marthe Keller and the Soviet actress Elena Sofonova, who plays Anna, the shy mistress Romano follows to Russia.

Though Mangano and Mastroianni have known each other since adolescence (he doesn't hide the fact that at seventeen he was fascinated with her), and have worked with the same directors, they've never appeared in the same film. Banier notes, "Both arrive on the set in the morning with the air of never having met. She gives the impression of having stage fright. He snoozes while being made up. They both listen to Mikhalkov's directions like two attentive children, and do not settle into their roles until the lights go on. She, Elisa, who knows her husband is weak, embarrassed by her fortune, by her mother who hates and despises him for his incessant joking. And he, a lazy man who runs away from love, who doesn't know how to make choices, who plays with the birds, children, space, and time, even life itself, as if they were but a strange mist.

"In the evening, after shooting, Marcello Mastroianni and Silvana Mangano settle down with 'the family': the magnificent Flora Mastroianni, Silvia d'Amico Bendico, Isabella Rossellini, Marthe Keller, 'Mama Suso,' all of them exploding in riotous laughter, insane memories of lives that crossed or could have crossed, stories about Visconti, Rossellini's jokes, De Sica's expression, habits of Fellini—who at the same time was a few kilometers away making *Intervista*, in which Marcello plays Mandrake the Magician."

Banier reported that Mangano, all concentration on the set, was happy to be working. A born actress, she explained, "When we do the same take many times, I never play it the same—otherwise the intensity diminishes and spontaneity is lost. Marcello also changes each time. When you work with him, he endlessly gives you the chance to do things differently."

Mikhalkov, very professional and resourceful, knew exactly what he wanted. Mastroianni was impressed: "With Mikhalkov, I had the impression of working with an Italian—he's a great seducer. He reminded me of Fellini in the way that he bewitches you. In *Dark Eyes*, there's the same emotion, the same atmosphere of unbridled, creative fantasy." —A.H.

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Portrait, Jean Gilbert, Dominique Nabokov; fashion, Jeffrey Pedersen. **204:** Portrait, Norma Kamali, Dominique Nabokov; fashion, Jeffrey Pedersen. Portrait, Frank Morgan and Michael Hoban, Moshe Brakha; fashion, Jeffrey Pedersen. Portrait, Giorgio di Sant'Angelo, Roxanne Lowit; fashion, Pierre Scherman. Portrait, Andrew Cogan and Stephen Sprouse, Roxanne Lowit; fashion, Pierre Scherman. Fashion, Zoran, Pierre Scherman. **212:** Jacket, Giorgio Armani Couture. **298:** Bull's-eye magnifying glass, 1860, from Linda Horn Antiques, NYC. **346:** *Bottom left*: Hair, Madeleine Cofano for Bruno Dessange; makeup, Laura Mercier. **354:** *Top*: Hood, Geoffrey Beene. Hair, Garren, NY; makeup, Mary Greenwell. **385:** Hat, Adrienne Landau. Barneys New York; I. Magnin; Nordstrom, San Diego CA. Jacquelyn International Wigs, NYC. **387:** Jacket, Mario Valentino. Hat, Patricia Underwood. Jacquelyn International Wigs, NYC. **388:** Patricia Underwood hat and hood. Bergdorf Goodman; Ultimo Ltd., Chicago. **391:** Hat and gloves, Stephen Sprouse, NYC. Top, Ralph Lauren. Manicure, Elisabeth Drabinski. **394:** Cap, Eric Javits. Macy's, Herald Square; Neiman-Marcus, Beverly Hills. Jacquelyn International Wigs, NYC. **395:** Cap, Eric Javits. Martha, NYC; Neiman-Marcus, Beverly Hills. Jacquelyn International Wigs, NYC. **396:** Claude Montana for Birger Christensen Scandinavian mink, $18,000. Bergdorf Goodman. Bill Blass for Mohl Fur dyed mink scarf, $3000. Marshall Field's; Bullocks Wilshire. Earmuffs, Surrell Accessories. Marshall Field's. To order at Bonwit Teller. **397:** David Cameron wool/silk dress, $2300. Bloomingdale's; Nordstrom, Washington. Pins, Fred Leighton, NYC. **398-399:** Bustier, Carolyne Roehm. Earrings, both models, Wendy Gell. Bloomingdale's; Jampé, Hackensack NJ; The Bon, Seattle WA. **408-409:** Gloves, Yves Saint Laurent. **410:** Silk satin by Abraham. **411:** Wool by Agnona. Velvet by Moreau. Gloves, Yves Saint Laurent. **412-413:** Accessories, Christian Lacroix. **414:** Cotton velvet jacket, Bianchini. Embroidery, Montex. Moire skirt, Taroni. Accessories, Christian Lacroix. **415:** Silk satin fichu, Abraham. Silk satin skirt, Taroni. Accessories, see info. page 414. **417:** Fur, $150,000. Also at Diutshfurs, Boston; Leppert Roos, St. Louis MO. Socks, Camp. Lord & Taylor. Boots, Cole-Haan. Hess Shoes, Baltimore MD; Macy's, San Francisco. **418:** Grey coat, Issey Miyake Men. Sunglasses, Ray-Ban Drifter by Bausch & Lomb. Macy's, New York; Marshall Field's; I. Magnin. Scarves: Black and white, The Echo Design Group. Neiman-Marcus. Yellow, Baar & Beards. Panty stockings, Fogal of Switzerland, NYC, Beverly Hills. **419:** Wool/silk/ramie sweater. Wool trousers, Roughwear by Ralph Lauren, $139. See stores listed on page 419. Pants also at Polo/Ralph Lauren, Houston. Ralph Lauren Scarfs. Polo/Ralph Lauren, NYC. **420:** Fur, $17,500. Pants, Esprit Sport. Socks, shoes, see info. page 421. **421:** Coat, $3025. Cotton pants, CP Shades, $66. Bloomingdale's. Socks, Electric Sok. Boots, Mario Valentino, NYC; Posh, Chicago. **422:** Coat, $5000. Pants, Malisy by Genny. **423:** Coat, $12,500. Also at Amen Wardy, Newport Beach CA. Skirt, Michael Hoban for North Beach Leather. Gloves, Aris Isotoner. Perry Ellis Scarves. Stockings, Hue. Altman's; Marshall Field's. Bag, Douglas Ferguson at Artwear, NYC. Boots, H. Kauffman & Sons Saddlery, NYC. **424:** Coat also at J&R Pollack, West Hartford CT. Leggings, Robert Mannino for Tank Therapy. Boots, H. Kauffman & Sons Saddlery, NYC. **425:** Coat, $8500. Turtleneck, Naturalife by Daniel Cleary. Shirt, Louis Dell'Olio for Anne Klein & Co. Skirt, Cynthia Steffe for Spitalnick. Scarf, The Echo Design Group. Altman's. Fownes gloves. Stockings, Elbeo. **426:** Pants, Jean Paul Gaultier. Bloomingdale's; Maxfield, Los Angeles. Perry Ellis Scarves. Socks, Electric Sok. Shoes, Romeo Gigli for Diego Della Valle. **427:** Jacket, about $2895. Also at Nordstrom, Los Angeles and West Bay CA. Sweater and pants, Joan Vass NY. Bergdorf Goodman; Neiman-Marcus. Gloves, Bottega Veneta. Necklace, Tambaran Gallery, NYC. **428:** Hair by Daniel Frenna for Alexandre de Paris; makeup by José-Luis; gloves by Dior; black satin nightdress with flowers appliqued on chiffon background by Josie Natori; cultured Burmese pearl necklace and earrings by Tecla. **438-439:** Bathrobe courtesy of Mrs. Lisette Ackerberg. **456:** Dress also at Barbara/Jean, Little Rock AR. **457:** Dress also at Weinstein's, New Orleans; Pompian, Chicago; Shauna Stein, Los Angeles; Susan of Burlingame and San Francisco CA. **458:** Viscose/wool/polyester dress. Bracelet, Kalibre. **459:** Dress also at Apropos, Newport Beach and San Diego CA. **461:** Vest, David Cameron. **462:** Wool jacket, Geoffrey Beene, $700. Bonwit Teller. **463:** Fur coat, Fendi, $16,500. Bergdorf Goodman. **464:** Top, Agnès B., NYC, Los Angeles. **465:** Top, Pineapple, NYC. Fur, Fendi. Belt also at Twigs, Birmingham MI. **466:** Polyester jersey skirt. Earrings, Randal Carnes. To order at Foreign Intrigue, NYC. Bag, Renaud Pellegrino. Shoes, Manolo Blahnik, NYC. **467:** Earrings, R.J. Graziano. Lord & Taylor. Bag, Renaud Pellegrino. **468:** Silk/sequin/lace skirt. Also at Sharon Batten, Ontario, Canada. Also to order at I. Magnin. Pins at waist, Kenneth Jay Lane, Trump Tower NYC, Beverly Hills. Bracelets, *wrist to cuff:* Louis L. Booth. Le Sac of Roosevelt Field, Garden City NY. Kenneth Jay Lane (necklace worn as bracelet), Trump Tower NYC, Beverly Hills. Bag, Maryll Lanvin for Lanvin. Lanvin Boutique, NYC. Shoes, Delman at Bergdorf Goodman; Posh, Chicago. **469:** Polysatin top. Nan Duskin, Philadelphia, Baltimore. Also to order at Montaldo's; The Gazebo, Winston-Salem NC. Earrings, Ted Muehling. **470:** Nylon/rayon/polymetallic twist lace skirt also at The Gazebo, Winston-Salem NC. Earrings (on skirt) and bracelet, Maryll Lanvin for Lanvin. Lanvin Boutique, NYC. Belt, Ruza Creations. Lord & Taylor; Sakowitz. Shoes, Manolo Blahnik, NYC. **471:** Rayon/silk body suit. Silk satin skirt, Andre Van Pier, $250. Bloomingdale's. Earrings, Ted Muehling. Bracelet, Cara Croninger. Artwear, NYC. Belt, see info. page 470. ALL PRICES APPROXIMATE.

Correction: The price of the Karl Lagerfeld coat shown on page 317 of our August issue is about $195,000.

BOULET DRU DUPUY PETIT. R.C.S. 305 507 998. PRINTED IN FRANCE

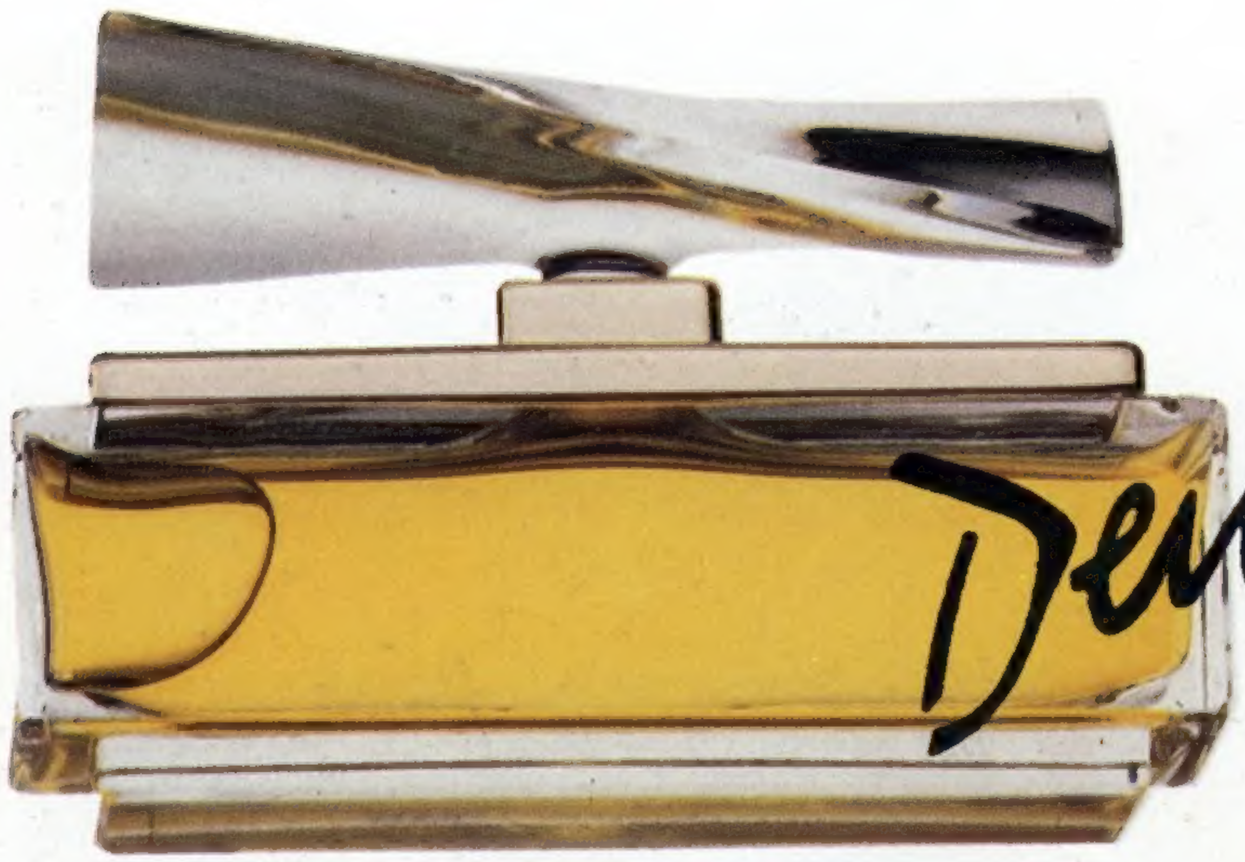
Isn't there something unpredictable in all of us?

A secret, unknown, unexpected side. One that surprises.

I drew on my photograph to surprise you, to show you the other woman in me.

My fragrance will also surprise you. I designed it for the other woman in you.

Catherine Deneuve



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